

DRAMATICS

An Educational Magazine for Directors, Teachers, and Students of Dramatic Arts

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FEBRUARY, 1954

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Troupe 560, the second Thespian Troupe installed in Canada, Victoria, B. C., High School, Thomas W. Mayne, Sponsor.

IN THIS ISSUE

ARENA STAGING: MAKE-UP AND COSTUMING

By TED SKINNER

SECONDARY SCHOOL DRAMA IN FRANCE

By GERALD TYLER

I ACT

By DORIS MARSO LAIS MARSHALL

THERE ALL THE HONOR LIES

By MARY MILLER

SILVER ANNIVERSARY REGIONAL CONFERENCES

OH! SUSANNA

A Comedy with Music

By FLORENCE RYERSON and COLIN CLEMENTS. Score and Lyrics by ANN RONELL

Based on the songs of Stephen Foster



A piece of authentic Americana in this picture of a small town on the Ohio River a hundred years ago, that lusty period when the wild frontiersmen and their womenfolk were at odds with the more settled members of the community. A series of gay scenes tells the love story of Stephen Foster and Jeanie-with-the-light-brown-hair.

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GOOD NEWS

By Laurence Schwab and B. G. DeSylva. Lyrics by B. G. DeSylva and Lew Brown; music by Ray Henderson.

10 men, 5 women principals, singers, dancers and musicians. 4 Exteriors; 3 Interiors. Modern Costumes.

The thrill that comes once in a lifetime is to score the winning touchdown for the varsity team when all seems lost and the enemy are rejoicing. That is exactly what happened to Tom Marlowe, football hero of Tait University, but the honor nearly escaped him when he flunked his astronomy examination. The harsh old professor was mightily insistent that Tom qualify in this study, and things looked mighty dark for the team until Patricia, Tom's sweetheart at the time,

induces her demure little cousin Connie to tutor him. For once in his life Tom places the habits of the stars on an equal footing with the gyrations of the pigskin and digs in in real earnestness. Then the game itself — what a game! Tom is sorely needed, and the great suspense is lifted when Tom with the help of Robby Randall, gets the pigskin across the goal line for the winning touchdown.

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GOOD ... ONE ACT PLAYS

For Contests and Other Programs

BISHOP AND THE CONVICT. Pauline Phelps. Play founded on an incident in "Les Miserables" by Victor Hugo. 3 m. 2 f. Int. 25 min. The story is the familiar one of Jean Valjean stealing the Bishop's candlesticks. A contest winner. No royalty.60c

DEAR LADY, BE BRAVE. Comedy by Loyd L. Shelton. 3 m. 3 f. 25 min. Here is a play that keeps the audience in gales of laughter. Dr. Clark, a young physician, devises a plan to help his friend, William Tandy, decide which of three girls to marry. He phones them that Tandy has been killed. They are to come to the office and then Tandy will find out which one loves him most. Fungus, the colored janitor, has been placed on the operating table for the corpse. The girls come and the results are unexpected by Tandy, and most satisfactory to the doctor. The parts are all good. No royalty.60c

HERBIE AND THE MUMPS. Williams. 3 m. 3 f. Int. 20 min. One of the most popular 'teen age comedies. Herbie, a high school freshman, "too young" to go to the class dance with his sisters, fakes an attack of mumps and leads his sisters' dance escorts to believe the girls have the mumps, too. There is a happy ending for everyone but Herbie, who really does have the mumps. No royalty.60c

HERBIE'S FIRST DATE. Comedy. 3 m. 4 f. Int. 25 min. Herbie is to go to his first dance, and his pants have been shrunk by the cleaners to comedy proportions. His sisters, with their undisguised enjoyment of the situation, do not help matters.60c

LITTLE OSCAR. Albert Van Antwerp. Comedy. 2 m. 2 f. and two baby buggies. Int. 25 min. Henry and Josie are just ready to take the baby and go for a picnic when another young couple arrive with their baby. The way ingenious Henry gets rid of them will bring roars of laughter from the audience. No royalty.60c

MAN WITHOUT A COUNTRY. Pauline Phelps. An adaptation from Edward Everett Hale's story of the same name. 5 m. 2 f. or by easy doubling. 3 m. 1 f. Int. 30 min. No royalty.60c

NOTHING TO DESTROY. Cora Montgomery. Drama. 5 f. 20 min. The scene is a communist den where five women are hiding in a dismal room below the sidewalk. They are gloating over their success in blowing up a chemical plant with the resultant death of many people. Then one of them sees through the little window above her the national flag. A great, patriotic drama in which the girl gives her life for the flag. Right for first performance goes with the purchase of 5 copies. Repeat performances, \$2.50.60c

OTHER WISE MAN. Pauline Phelps. Dramatization of Henry Van Dyke's famous story. 6 m. 2 f. and a reader. 30 min. Here is another of Miss Phelps' dramatizations of the classics, that have become so much in demand. This is perhaps the most thrilling of all. Performance rights go with the sale of 7 copies. Repeat performance, \$2.50.60c

TELL-TALE HEART. Pauline Phelps. 4 m. 30 min. A true dramatization of Poe's story. A young student suffering from dementia has murdered his uncle and hidden his body under the floor. A sergeant of the police and two other policemen are the supporting cast. No royalty.60c

TOM SAWYER WINS OUT. Pauline Phelps. A comedy dramatized from incidents in "The Adventures of Tom Sawyer." 4 m. 4 f. and extras. Int. 30 min. No royalty.50c

WHY—HUBERT! Albert Van Antwerp. Comedy. 4 m. 4 f., also a boy of 10 and a girl of 6. 25 min. Hubert is baset by company, his young wife's relatives. Tried beyond his patience, he invites two actors in as guests. They impersonate dirty tramps. The guests leave, but Hubert's sigh of relief is brought to a sudden end by the arrival of Aunt Clara. No royalty.60c

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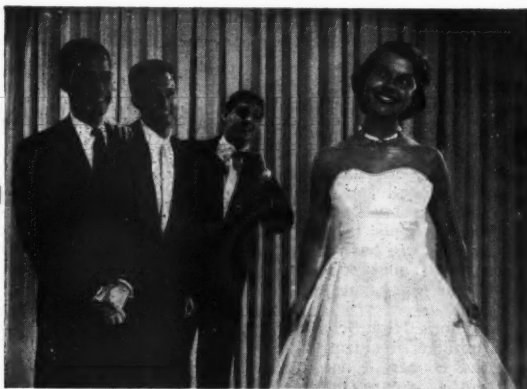
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My Little Margie

3 Act Comedy, 6m, 6w. 1 int., adapted for the stage from the famous television program of the same name.

Television has already introduced the pert and vivacious Margie to most of America. She is presented here in an easily-staged play that is ideal for amateur production. Copies are now available.

STORY OF THE PLAY

Having raised his daughter Margie to the age of 21, Vern is finding it hard to keep the upper hand. Things were different when she was six, he moans. . . "Yes," agrees Margie, "I had a lot more control over you then." To Margie it's all very clear. Dad has only to tell her what to do — explain why — and remain calm and cool when she refuses. Margie runs the household with a system all her own, so that lights and telephone are apt to be off at awkward moments; she takes a dangerous interest in her father's business clients, and is so ready with the unexpected helping hand that Vern is never sure if he'll be made President of the firm or fired. Worst of all, however, is her chronic interest in Freddie, a nice but impracticable young man whom Vern labels "That Knothead." When Vern's boss, Mr. Honeywell, insists on a lengthy business trip to Indo-China, Vern is horrified. "She might marry that idiot Freddie," protests Vern. Honeywell is adamant; Vern must go — Or Else! In desperation Vern decides to try "reverse psychology" on Margie. Maybe if he pretends to like Freddie, she'll have nothing more to do with him. This sudden

kindness terrifies Freddie; "It's a trap," he cries — "He's going to kill me!" Meanwhile, Margie has discovered the projected trip, and is determined to go along. There's only one way to do it — make Vern afraid to leave her home. She might threaten to elope. She'll have to find someone; an older man — charming, distinguished, wealthy, and preferably with continental charm. Freddie doesn't like the idea — couldn't this man at least be *ugly*? Margie promises to do her best. It's a tall order, even for her. Where do you find anyone like that? She does, of course — her choice is anything but ugly. He's Sir Saiyid Nasif, a Berabian potentate with oil-wells — and one of Vern's most important clients. (This is an uproarious comedy role.) Vern is horrified. He'll have to stop this dangerous romance — but Honeywell threatens if Vern offends Sir Saiyid, his next move will be to the unemployment office. Vern's solution nearly lands him in worse than that, especially when Margie looks for a way out herself and both plots come to nearly-disastrous conflict. This is a spritely comedy, as bright as a new penny, as fresh as a spring morning.

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I LOVE LUCY

3 Act Comedy for 5m, 5w, plus 2 extras, 1 int. set, adapted for the stage from the television program.

STORY OF THE PLAY

Lucy is frantically trying to straighten out her household accounts before Ricky can see them. However she can't hide the big deficit, and Ricky is seriously concerned. Their only hope to get out of debt is to convince the owner of the Tropicana, where Ricky leads the orchestra, that Ricky should be made the manager (which means a big increase in pay). Part of the blame for their financial difficulties, Lucy insists, belongs to Ricky, for he never hangs up his clothes and this makes their cleaning bills too high. Ricky hopes a little musicians' magazine called "Half Note" will do a spread to be called "Ricky Ricardo at Home." Perhaps this will help convince the boss, Mr. Littlefield, that Ricky should be the new manager. To teach Ricky a lesson, Lucy decides to turn the house into a sort of Tobacco Road. Just as she and Ethel Mertz complete the devastation of the living room, the bewildered Ricky and dumbfounded photographer enter. As Ricky is trying to explain that this must be some other apartment, Lucy comes in dressed as a comic mountaineer followed by Ethel — calling herself "Grandmaw." Before Ricky can tell them that this is *not* a photographer from "Half Note" magazine, Mr. Littlefield, Ricky's boss, bursts in. The photographer is from LIFE, and Mr. Littlefield is included in extremely unflattering pictures. "LIFE," wails Lucy. "I wish I was dead!" The outraged Littlefield tells Ricky that a man who can't manage his own



wife and home certainly can't manage the Tropicana. From this point on, in spite of the most angelic intentions, every single thing Lucy does helps convince Littlefield that Ricky can't manage *anything*! And yet, in the midst of all the laughter, there is a warmth and charm to this comedy, that builds to a surprising and thoroughly delightful conclusion.

GOOD NEWS ABOUT LUCY

High schools may now produce this play for a royalty of thirty-five dollars. "Lucy" is proving an unusual success with high schools everywhere.

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As I See It . . .

GOING OUR WAY?

To date 52 schools affiliated with the National Thespians Society since July 1, 1953. We welcome these new schools into our national membership. To the newly initiated you have *earned* your membership; now you must assume real responsibilities, for *it is an honor to be a Thespians*. To our new Sponsors, you have now the real opportunity to use all our services. Unless you *do* use them, you are not taking full advantage of your affiliation.

We welcome especially Victoria High School, British Columbia, Canada, into our organization. With two troupes now in that country — one in the east, the other in the west — we are certain that under their leadership other Canadian schools will soon follow. We are glad to have you with us, Troupe 560, Thomas W. Mayne, Sponsor.

We still, however, have a long way to go in order to present to our Society its Silver Anniversary present on June 30 — *Troupe 1500*. We are on our way, however, with Troupe 1400 not too far away. You 1330 Sponsors are our best Ambassadors; you by your loyalty and enthusiasm for our organization can encourage and invite those schools near you which can qualify for membership to consider possible affiliation. With 15,000 secondary schools with adequate dramatic programs throughout the country, there must be a school near you that needs the National Thespians Society.

THE GRAND TOUR

During the busy months of December and January, and rightly so, only one Silver Anniversary Regional Conference was held at Los Angeles, California. But look at the schedule of conferences listed for February, March and April on page nine. Your secretary will really meet our student Thespians and Sponsors during the next three months not to mention seeing much of this grand country of ours. With such a spirit of cooperation existing among our Regional Directors, Sponsors and National Officers, our organization can go no other way except forward.

Los Angeles, California — January 9

Whenever I leave for far-off places to attend a Conference, the thought always occurs to me as to whether or not the time lost and the expense are worthwhile. Attendance and the quality of the program are determining factors in my final judgment. Like all other conferences which I attended, our conference of troupes of Southern California was an outstanding success. Nearly 300 Thespians and Sponsors attended and I saw excellent presentations of plays by six of our Thespians Troupes. I publicly want to thank the Theatre Arts Department of U. C. L. A. for making available all its facilities for this conference. You were a most gracious host. And to you, Marion Underwood, Our Regional Director for Southern California, an orchid for a job well done.

New York City — December 27-30

Anticipating only about 50 delegates of the National Speech and Theatre Conference to be present at our Thespians Silver Anniversary Dinner on Tuesday, December 29, we were overwhelmed with an attendance of 77 Sponsors and guests. We are grateful to all of you who by word and letter told us of the delightful time you had at our informal dinner. I want to thank Dr. Marjorie Dyck of the School of Performing Arts for making all arrangements. We hope to continue to hold these dinners at National Conventions for many years to come.

It is unfortunate that of our 1330 Sponsors more of you did not attend. We recommend to all our Sponsors memberships in both SAA and AETA. They, as you no doubt know, are outstanding organizations in their respective fields, offering to their members many services in the educational field. Secondary schools particularly are very conspicuous by their absence at the conventions.

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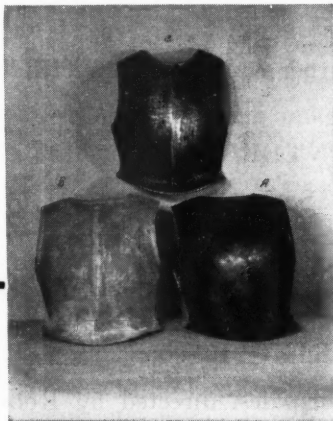
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In this Issue

NO better testimonial can I submit to you concerning the value of membership in the National Thespian Society than that of Mary Miller, Director of Dramatics and Sponsor of Troupe 59, Danville, Ill., High School, as found in her Silver Anniversary editorial, *There All the Honor Lies*. Miss Miller, like Rose G. Smith, Sponsor of Troupe 23, Williamson, W. Va., High School, who wrote the editorial last month, is a National Charter Sponsor of this organization. She and her troupe watched the phenomenal growth of Thespians from the original 71 affiliated schools to the 1330 schools of today. For the past 25 years she has used National Thespian to strengthen her own dramatic arts program in her local school and community — and that is the way it should be. You will lay down your magazine, after reading her article, with new faith, with renewed enthusiasm, with a deeper understanding of the aims and ideals of this society.

PROUDLY I call your attention to the two nearly completed Silver Anniversary Regional programs for our all-state conferences in Virginia and Florida. I am planning to attend both and I know I shall have an exciting, invigorating time as I have had at all the others I attended. The excellence of the program is not enough; attendance too is just as important. Shall I meet you there?

Most dates have now been set for the other ten conferences too. You can now arrange your own schedule so that you can attend the conference nearest to you. Programs of these conferences will appear in the next two issues. I shall attend the conferences in Iowa, Montana, the two in Pennsylvania and others if dates do not conflict. Blandford Jennings, our National Director, will attend the Missouri Conference; Jean Donahey, National Councilor, the New Jersey Conference; and Barbara Wellington, National Councilor, the New England Conference. Study well the conference schedule on page nine and plan now to meet with us.

TED SKINNER of Texas College of Arts and Industry, Kingsville, continues his excellent discussion of arena staging with his article on *Make-Up and Costuming*. Whether or not you do arena theatre, you will find his suggestions practical and economical for all theatre. This article will be valuable to directors everywhere.

OUR hero makes the play! So Shep, his dog, tells us — and it is the part of Abe Lincoln in *Abe Lincoln in Illinois*! Doris Marshall of Helena, Montana, High School, relates our hero's experiences through try-outs, through five weeks of rehearsals to the performance itself in her article, *I Act*. Maybe we are reliving our own experiences!

TO France we go this month with Gerald Tyler of Brighouse, England, to visit the secondary schools. We regret to hear that out-of-school activities play little part in the lives of French students and that "examinations" are all-important. After reading this article maybe we can all "count our blessings."

ONE objection to the extensive use of films in secondary schools is the commotion aroused when the room has to be darkened. At last the Strong Electric Company has perfected a projector in which films can now be shown in the classroom without drawing the shades or curtains and without turning out the lights. *Don't Darken the Room!* tells all about this procedure.

THE STANFORD PLAYERS

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The Male Animal by Thurber & Nugent, directed by Robert Loper

WINTER 1954

The Tempest by William Shakespeare, directed by Norman Philbrick

The Climate of Eden by Moss Hart, directed by Wendell Cole

SPRING 1954

Iphigenia in Tauris by Euripides, directed by Robert Loper

The Play's the Thing by Ferenc Molnar, directed by F. Cowles Strickland

SUMMER 1954

To be announced at a later date

The following have participated in Stanford Players' productions: (as Artists-in-Residence): Leo G. Carroll, Feodor Chaliapin, Hume Cronyn, Jane Darwell, Clarence Derwent, Richard Hale, Whitford Kane, Aline MacMahon, Lois Moran, Mary Morris, Milton Parsons, Lee Simonson, Marian Stebbins, Akim Tamiroff, Jessica Tandy, Linda Watkins, Margaret Wycherly.

(as Junior Artists-in-Residence):

John Brebner, Oscar G. Brockett, Edmund Chavez, Marvin Chomsky, Harry Cummins, Richard Hawkins, George Houle, Robin Humphrey, Charles Lamb, Nancy Langston, John McLiam, Jack Neeson, Harold Niven, Willard Schurz, Kermit Shafer, James Stearns, James Thompson, Lawrence Tolan, Frances Waller, William Vorenberg, Walter Kenneth Waters, Jr., Walt Witcover, Patrick Wymark.

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Norman Philbrick	Assistant Executive Director
F. Cowles Strickland, Robert Loper	Acting and Directing
Stanley Donner, George Willey	Radio and Television
Wendell Cole, Leo Hartig	Dramatic Literature and Design
Delford Brummer	Technical Director
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A delightful comedy of family life. The setting is a colorful "rumpus-room" in the basement of the Brooks' home. When Mrs. Brooks goes away for a weekend to attend a college reunion, she leaves an already bewildered Mr. Brooks — who suffers from imaginary ulcers — in charge of the teen-age family. "A chance for you to try out some of those theories you're always recommending to me," says Mrs. Brooks blithely. Poor Father finds himself involved in several explosive young love duels, in a neighborhood feud that leads to a lawsuit against his own boss, in taking part as a blackfaced endman in the PTA Minstrel, in hanging nine rooms of wallpaper single-handed, and in many other comic situations. In short, everything happens to Father! Mingled in the romp also are many lively young people, including a pretty daughter with a temper, an unpredictable young sister, and others. In the end, after an evening of bubbling excitement with highlights of comic explosions, everything is properly settled. After all, Mrs. Brooks assures her brow-beaten mate, weekends like this happen at least *Once In Every Family*.

"— it is good fun, has a somewhat different setting and provides a large number of important and fascinating roles. A 'howling success' is the only plausible prediction." — *Willard Friederich*, **DRAMATICS**.

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 THE PARTY

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 OR SHINE

★
 TOO MANY
 DATES

★
 JUNE WEDDING

THERE ALL the HONOR LIES

By MARY MILLER

WHEN Editor Leon Miller asked me, as one of the two remaining Charter sponsors, to write an article commemorating the celebration of our society's Silver Anniversary, I said "yes" readily and proudly. His letter came in May. The article was not due until December; that gave me plenty of time. A wonderful summer — properly blended of travel, work and relaxation — passed quickly, and before I knew it, September had arrived. With September came all the duties attendant upon the opening of high school and the added responsibility of Danville Junior College registration. Then October arrived with one act plays — club meetings — a college mixer — period tests — state conferences. The weeks slipped by without giving me a single creative urge.

Now it is November. There can be no more dilly-dallying if I am to beat that December deadline. Had I really said "yes" readily and proudly to Mr. Miller's invitation to write the article? Now I would omit that second adverb. As I re-read his letter, no sense of pride comes to sustain me, rather inertia and a feeling of senility. Twenty-five years! Ghosts of the past flit by me: Betty Tracy in *The Royal Family*, Cora Ann Noble in *Vanity*, Bill Swisher in *Gypsy Trail* and *Growing Pains* (wonderful Bill, who lost his life at Okinawa), Jean Swisher in *The Adorable Spendthrift*, Alice Wolf in *Lease on Liberty*, Del Bremicker and his Russian accent in *Come Over to Our House*, Madelle Hegeler in *Tonight We Dance*, Millie Trares in *Tattletale*, Lou Ann Linne in *The Thirteenth Chair*, Bob Balsley in *Mister Co-ed* and MariAnne Davidson last year as Suzy in *Sno-Haven*. (Thrill of thrills) — to see the play of which I was co-author catch and hold its audience in two hours of suspense and drama! Yes, perhaps I should feel old. But I don't! With this realization come renewed vigor and alertness; I can now fearlessly meditate on twenty-five years in the field of secondary-school dramatics without feeling too ancient. After all, and I add this for the benefit of my own little Bogarts and Bacalls, just because I was fortunate enough to secure a troupe in the first year of Thespian's organization and remain with that troupe all these years, I am not necessarily so antique that my bones are creaking; nor am I the oldest director of dramatics in the country. There! Now I feel normal once more! I shall drop the foolishness and seriously set about showing all those connected with high-school dramatics some of the changes that have come about during these twenty-five years and how much Thespian has meant to us here at Danville High School.

When in 1929 I secured the charter for Troupe 59, our dramatic club, the D. H. S. Players, had a membership of sixty. Now one hundred sixty students claim membership, and our waiting list grows. *Without Thespian as an incentive, I doubt if we could have achieved this justifiable popularity.* We have always used Thespian as an honorary, the coveted awards being conferred each spring at the annual Honors Day Assembly. That first year — 1929 — we had only three Thespians, Frances McReynolds, Emma Ankele and James Marlatt. Now, each year, we average from twenty-five to thirty students who are eligible for our highest award, *National Thespian*.

In reviewing this quarter century of work with the national organization, I unflinchingly see Thespian as I described it in an earlier article for *DRAMATICS*. How did I describe it? "As a strong, helpful hand — extended at all times — willingly and gladly; as a clear head — with definite and worthwhile suggestions and directions; as a kind heart — offering friendly, kind and inspiring counsel; as a powerful body — upon which to rest for decisions and instruction." As far back as the early '30's, the national organization offered new and real encouragement to us high-school teachers who were trying to prove to the educators the values to be derived from dramatic work. We were endeavoring to show that dramatics could give something never found in the formal class-room. Like the application of one of the recent wonder drugs, Thespian came to give needed stimulus and directives. Of course at that time Thespian was unable to function so efficiently as now; during the first five years only one issue of the national magazine appeared each year. There were no monthly Newsletters; regular publications of any kind were non-existent; the office was not equipped to handle its orders and mailing problems so expertly. Still, the national organization did manage to minister to our needs and give all of us in secondary school dramatics the inspiration and foresight we needed so badly.

Now in 1954 we receive regular Newsletters, eight issues of *DRAMATICS* each year and many helpful brochures and pamphlets. We have regional and national drama conferences to look forward to, and a brand new, well-equipped national headquarters to serve us. Yes, through a quarter century of service, the work of the national organization has borne real fruit. The periodicals and letters sent from College Hill to administrators and boards of education throughout the country, acquainting them with the work being done in this important field, have helped to "point up" the true worth of dramatics. No longer do educators look upon plays merely as "busy work" or a lacy frill on the tailored mantle of learning. The study of dramatics is coming into its own and is being regarded as an educational tool unsurpassed by any other subject in the curriculum. Wise administrators are fast realizing that no course does more to develop poise and bodily co-ordination, to improve voice and diction, to promote self-confidence. They recognize the fact that acting demands long hours of concentration, that on stage the student learns to meet deadlines and acquires the singleness of purpose to see a job through. I feel that our National Office has been instrumental in bringing this about.

Who can begin to tell the influence National Thespian has had upon a high-school group, upon its individual members? Assuredly it has helped to foster in them an appreciation for good theatre. It has done much to create in the students a desire for programs worthy of Thespian standards. Since we use Thespian as an honorary, I am sure that the ambition to become Thespians has added much to the sincerity and enthusiasm with which my young actors have played their roles. Too, the hope of seeing their pictures in *DRAMATICS* or their names listed as Best Thespians has inspired even the less gifted to greater heights. When we pause to look with pride at our framed charter, hanging in the north hall of Danville High School, we cannot help being proud that — since 1929 — Thespian has dominated the thoughts of countless boys and girls histrionically inclined.

How does the school as a whole look at dramatics and Thespian? Does it sound boastful to say that we have a full house for every production — that "the take for a one-night stand" last year was over \$1300? (Tickets were only 75c too!) No one wants to miss our productions. And, when Honors Day rolls around, the greatest eagerness on the part of the entire student body is to hear the names of our Star Thespians. Yes, Thespian has indeed been a guiding light.

Furthermore Thespian has helped us to become a vital factor in community theatre. By the high standards we have set in our high-school productions, we are recognized as a troupe that is content with nothing but the best. Our young players upon graduation are eagerly sought by the local civic theatre group. Because we stress such by-products of dramatics as service, self-discipline, respect for the rights of others and appreciation for a job well done, our Thespians go forth to take a real place not only in theatricals but in community life as well. Yes, I know that dramatics — fostered by National Thespian — has helped our students to become better citizens — both in school and out. As a director, I can think of no better place to learn subordination of one's own desires — the secret of "give and take" — and the ability to work with a group than in high-school dramatics. No student, whether he be a member of the cast, a student director, or one of the stage crew, emerges from the production of a play without having grown noticeably toward maturity through a better understanding of human nature.

In closing, may I say that none of us knows what the American theatre of tomorrow will be. But we who work with high-school dramatics are sure that secondary schools will still be showing the public their best in artistry, their fullest measure of creativeness and a real lesson in democracy. Looking back over the past twenty-five years, we become aware that the heart of the nation's theatre is not Broadway. Rather it is to be found in the high schools of our land — sets being constructed, actors rehearsing, costumes being made, stage crews working — curtains going up, all over America! Yes, it is the high schools in towns and cities all over our country that are providing the real theatre for most of America's millions. And we who have given countless hours — days — years to the work of high-school dramatics feel that it is a job worth doing, and we push on with eager hearts and ready minds for whatever the future holds. Thoreau once said, "The world is a fit theatre in which any part may be acted." If this still holds true, then we in high-school dramatics, under the guidance of National Thespian, are sending our boys and girls out into the world with knowledge that will serve them well on a larger and more important stage. May they always bear as their motto, *Act well your part; there all the honor lies.*



Mary Miller, Director of Dramatics and Sponsor of Troupe 59, Danville, Ill., High School.

1929 . . . Silver Anniversary Regional Conferences . . . 1954

CELEBRATING THE SILVER ANNIVERSARY OF THE NATIONAL THESPIAN SOCIETY

VIRGINIA

**Genevieve Dickinson, Regional Director,
William Fleming High School, Roanoke**

**MARCH 5, 6
HOLLINS COLLEGE
AND WILLIAM FLEMING HIGH SCHOOL**

ALL STATE CONFERENCE

WORKSHOPS — *Directing*: Elizabeth Wheeler Ross, Head of Department of Drama, Roanoke College, Salem, and Executive Director of *The Showtimers*.

Acting: Francis Ballard, Actor, Director, Teacher — WROV Radio Station, Roanoke.

Stage Lighting and Simplified Set Building: Jack Andrews, Department of Drama, Hollins College, Roanoke.

Script Preparation and Production Techniques of Television: Nelson Bond, Professional Author and Television Playwright, Roanoke.

Make-Up: Leroy McFarland, Director of *The Showtimers*.

ONE-ACT PLAYS: Three one-act plays will be presented by guest troupes, only one definite at time of this printing: Buchanan High School, Robert Stevens, Director.

FULL-LENGTH PLAY: Possible presentation by a semi-professional group.

FEATURES: "Get-Acquainted" Dinner: Speaker, Leon C. Miller, Executive Secretary, National Thespian Society, Cincinnati, Ohio; Informal Dance with entertainment by host troupe 570; Critiques; Meeting of Thespian Sponsors; "Cab-Fest."

FLORIDA

**Eunice A. Horne, Regional Director,
Robert E. Lee High School, Jacksonville**

**FEBRUARY 25, 26, 27
ROBERT E. LEE HIGH SCHOOL**

ALL STATE CONFERENCE

SPONSORS AND HOSTS: Speech and Drama Department of University of Florida, Gainesville, Florida, with Professor H. P. Constans and Dr. Delwin B. Dusenberry, Directors; Robert E. Lee High Dads' Club and PTA, President Morrison I. Taylor (Dads' Club), and Mrs. J. Donahoe (PTA); Robert E. Lee High Chapter 914, Eunice A. Horne, Sponsor, and Budd Porter, Jr., President; Principal J. W. Gilbert.

SPEAKERS: Leon C. Miller, National Thespian Society, Cincinnati, Ohio; Professor H. P. Constans, Head of Speech Department, University of Florida; Mayor Dayden Burnside; Mrs. Iva T. Sprinkle, Supt. of Public Instruction; Principal J. W. Gilbert, Jacksonville.

DEMONSTRATIONS, PANELS AND WORKSHOPS:

Panel: Integrated Community Activities — Thelma Golightly, Chairman. Subtopics — with adult and student Thespian participation — Drama Festivals; Children's Theatre; Creative Dramatics; Business Management and Stage Crew; Assembly Programs; Student Directors; Scenery; Sound Effects; Costuming; Puppetry and Marionettes.

Make-Up: (Thespian participation) Mrs. Budd Porter, Chairman, Little Theatre and Children's Theatre.

Staging Shakespeare: Dr. Howard Bailey, Rollins College, Winter Park, Florida; Dr. Irving Stover, Stetson University, DeLand, Florida.

Working With the High School Actor: Chairman, Dr. Delwin B. Dusenberry, University of Florida. Participants: Mrs. Betty Dowling, Landon High School, Jacksonville; Dean Pike, St. Petersburg High; Roberta Buchanan, Junior College, St. Petersburg; Thelma Jones, Tampa University, Tampa; Barbara Dodson, University of Florida.

Speech Training Through Drama: Professor H. P. Constans, University of Florida.

Panel: Radio Drama Chairman, Robert Feagin, Lee High Dads' Club and Director, WPDQ; Bernie Adams, WMBR, WMBR-FM and WMBR-TV.

Drama Through Films: Mrs. Bernice Mims, University of Florida, General Extension Division, and Dr. Tom Lewis, Florida State University, Tallahassee.

Television Technique, Discussion and Demonstration: Dr. T. C. Battin, University of Florida, assisted by Speed Veal, Program Director of WJHP, WJHP-FM and WJHP-TV.

ONE-ACT PLAYS: Four one-act plays and three readings. Constructive evaluations will be given by Dr. Clark Weaver and Dr. Delwin B. Dusenberry, Department of Speech, University of Florida.

FEATURES: Reception by Robert E. Lee High PTA; Buffet supper by Dads' Club of Robert E. Lee High School; Luncheon with special musical numbers and speakers on Friday at the Roosevelt Hotel; Luncheon with special induction ceremony for the Parents' Thespian Society on Saturday.

Tickets will be given to those who wish to attend the Telecast presented by the University of Florida Players and the Florida State University Players over WMBR-TV on Saturday P. M. Broadcasts and television interviews and appearances are being planned over five or six stations to inform the public of the Thespian Anniversary Program.

MISSOURI—Mary Williams, Regional Director, Chrisman High School, Independence — APRIL 23, 24.

OKLAHOMA—Maybelle Conger, Regional Director, Central High School, Oklahoma City.

IOWA—Cecile Rughaber, Chairman, Wilson High School, Cedar Rapids—MARCH 27.

MONTANA—Frederick K. Miller, Regional Director; Doris Marshall, Asst. National Director, at Helena High School, Helena—APRIL 1, 2.

PENNSYLVANIA (Eastern)—Frieda Reed, Maizie Weil, Regional Directors, Senior High School, Upper Darby—MARCH 20.

PENNSYLVANIA (Western)—Jean Donahay, Chairman, Senior High School, Brownsville—Indiana State Teachers' College—APRIL 10.

MICHIGAN—Margaret L. Meyn, Regional Director, at Western, Mich., College—MARCH.

NEW ENGLAND—Emily Mitchell, Regional Director; Barbara Wellington, National Sr. Councilor, at Emerson College—FEBRUARY.

NEW JERSEY—Gertrude Patterson, Regional Director, Highland Park High School, Highland Park—APRIL 3.

OREGON—Mabel Marie Ellefson, Regional Director, Springfield High School, Springfield—MARCH 6.

SILVER ANNIVERSARY NATIONAL DRAMATIC
ARTS CONFERENCE

INDIANA UNIVERSITY
BLOOMINGTON

JUNE 21-26, 1954

IT'S A GREAT YEAR FOR CELEBRATING!

SEVERAL complete reference books have been written on *make-up* and *costuming*. It is quite obviously possible in one magazine article to touch upon but a few of the main considerations of these two areas of arena production.

Make-Up

The *DRAMATICS* magazine carried an excellent series on *make-up* by Carl B. Cass in the 1948-49 publications. Recent issues of *PLAYERS* magazine have included articles on the subject by Richard Corson, author of the book, *Stage Make-Up*. Readers are urged to review these sources.

If type casting is possible, there is need for but little make-up in the arena theatre. However, as this practice is not feasible in the high school or college theatre, we are confronted with the difficult task of creating make-up which will suit the character and yet not call attention to itself as make-up.

Materials

Cold cream; cleansing tissue; grease-paint; pancake or greaseless make-up; liquid make-up; liners; eyebrow pencils; rouge; mascara or hair coloring; powder; crepe hair; spirit gum; aluminum, bronze, and gold powder; powder puffs; brushes; sponges; nose putty; and tooth enamel.

Application

The foundation. Prepare the skin with *Theatrical* cold cream which is removed with cleansing tissue. Grease-paint is applied by placing several dots over the area to be covered and then blending evenly. Be sure to work into the hairline or a mask effect will be the

ARENA STAGING

MAKE-UP and COSTUMING

By TED SKINNER

result; also cover neck, ears and hands. Arms and other parts of the body can be covered with liquid make-up. For straight roles it may be best to use pancake make-up for the base.

Rouge. Choose the dark moist rouge and let the amount determine the shade. Unless the part calls for the rouge to look as if it were carelessly applied, be certain to blend the rouge so that no line is apparent. The moist rouge is also applied to the lips and shaped according to the size of mouth desired. Rouge and lipstick should be kept to a minimum on men and boys. By all means avoid "pretty men."

Lining. Liners are used for achieving creases, wrinkles and highlights. Try to discover where any natural lines are apt to appear and line them with dark liner. Then, use a very light shade or the clown white and line along the dark. The two should be blended so that they no longer look like lines. These lines are usually placed on the forehead, at the "frown" lines between the eyes, along the crease running from beside the nose to the corners of the mouth and the so-called



A scene from *Blithe Spirit*, Texas College of Arts and Industries. Mustache was grown. Hair temples grayed with clown white being worked into the hair. Notice blending of highlight and shadow lines.

"crows-feet" at the corners of the eyes. Protruding portions of the face, such as the cheek bones, the chin, the bridge of the nose and fleshy parts of the face and neck, may be highlighted for emphasis or age. Lines are used only to effect age and would not be a part of juvenile make-up.

Eyes. Dark liner matching the color of the eyes is shaded on the upper eyelid blending to the eyebrow. Avoid working the shading into the corner next to the nose unless age is wanted. The eyelids are lined next to the eyelashes with the two lines meeting and extending slightly beyond the outer corner of the eye. Powder these lines immediately in order to prevent their printing off when the eyes are opened. *Eye shading and lines must be much lighter for the arena than the proscenium stage.* Eyes should be made up last so that the powder will not get on other parts of the face and make blending difficult. Eyebrows are darkened with dark lining pencil (avoid black).

Powder. Powder, the same shade as the base color, should be applied freely and pressed into the make-up with the excess being wiped off leaving a smooth finish.

Crepe hair. Crepe hair must be uncoiled and the curl worked out by dampening and ironing or by pulling it back and forth over a lighted bulb. It is possible to use crepe hair convincingly in the arena but extreme care must be taken. *First*, do not put greasepaint on the portion of the face to be covered. *Second*, mustaches should be attached in two sections leaving a slight space between them. (*If practical, have the actor grow his own mustache.*) *Third*, for beards, start with the chin section forming a cup in one end and fitting it over the chin so that it extends both under the chin and up toward the lower lip. *Fourth*,

(Continued on page 31)



Another scene from *Blithe Spirit*. Make-up as described above. Costumes made for production as described in article. Made of gray crepe at total cost of \$15 for both costumes.

I Act

By DORIS MARSOLAIS MARSHALL

THE Wind-Song of March had come early to our Valley making February's snows melt with gurgling glee, and we galoshed our way thru sparkling rivulets as they rushed merrily to Eventuality! Cold, soft mud oozed between my furry toes and splattered the cuffs of my Master's cords, and a singing auto wheel sent huge splotches to make grotesque faces on our coats as it sped by repeating over and over,

Here's mud in your eye!

But indeed that was the only place that mud held sway, 'cause our hearts, like the rivulets, were singing! —

Singing songs of Satisfaction

That were undreamed of Yesterday!

We whistled popularly over cross-lots, past the old Circus Poster-covered barn and up Main Street to Hamburger Hank's for a quick-fry-'n-shake before we reported "on time" to meet with the parochial school Committee for planning the State-Wide Celebration of the National Thespian Society's 25th Silver Anniversary! (While we weren't Thespians we, on stage crew, and each prospective Thespian were to assist with this gala and important affair!)

I was kinda worried at only a 'burger for my Master 'cause he was really working on all pistons these days. Basketball was at a feverish pitch as our Varsity was leading in the Big 16 and practices were long and grueling and keeping us 'till near 6! You may know that home and chores saw little of us! It's astonishing how busy us Juniors can get!

Lengthening shadows extended long, pencil-thin fingers into silent reminders of still early darkness — the Majestic Mountains saw to that! — so hurry we must —

Across the busy arterial past the locally home-owned Super-Duper Market where our reflections showed with re-



Annie Get Your Gun, Nitro, W. Va., High School, Troupe 665, Sadie Marie Daher, Director.

markable clarity in the wide expanse of plate glass of the display window . . .

Glory and too much!
Someone had blundered!

A poster still in the window after a play had left the boards! Simply unheard of!

But isn't it a nice poster? It's (I'll bet you've guessed) — My Master's picture, a sepia-tone artful creation by our Quill and Scroll photographer, mounted skillfully on a copper mat-board that bore pertinent info, beautifully printed by our fine Commercial Art Department!

I liked the shadowy likeness of dear old Abe in the background—

Strange how my Master resembles Lincoln and stranger still is how he happened to act the part of the Great Emancipator in that wonderful Sherwood play . . .

Our teacher, a great believer in hanging stars high, had announced try-outs for *Abe Lincoln* (all this was after we had had acting twice a week since early October) and the buzz-buzz around the halls was:

Who'll play Abe?
Think of the costumes!
Too Many Sets!

It'll cost too much!

Gracious, so many scenes!

All these seeming mountainous insurmountables were as nothing in our determined-and-not-to-be-deterred director — and try-outs came about!

Masks and I sat in the wings and listened to young hopefuls, after younger hopefuls, read, walk, compare heights, intone, inflect and project to the gallery!

Quietly I looked around and there standing in the glare of the worklight was a boy, face gravely white and deep-set grey eyes staring past the beams into — yes, it must have been — into Eternity! It's Abe, thought I. Abe, as sure as I'm born!

He was trembling and I saw my Master lay a comforting arm around his frail shoulders. Now it was his turn to read, his turn to breathe fiery life into the immortal Lincoln!

The scene he read was the one where he mourns the death of Ann Rutledge and makes the desperate decision to go away! The boy read with all the passion of the Great, he read with sincerity, frankness and conviction. Read him only as one who loves him could read!

There was a profound silence when he had finished and we felt our Lincoln was assured —

But a strange thing happened. He turned, our prospective Lincoln, and in a quiet way beckoned my Master, who had been watching raply from back stage, and said, rather timidly,

"May I read Billy Herndon, the fiery young man who goads Lincoln on?" And of course he wanted my Master to read Lincoln!

My Master to read Lincoln . . .

Why hadn't I thought of that! Why hadn't I urged him to read Lincoln? I, who always saw the strong resemblance! I who lived so peacefully and happily with the great lad! (Sometimes we are so close to those we love we don't see them fully and appreciate what they can really do!) I felt very shamed Dog-Faced!

* * *

I wish you could have heard those two young lads! If you think the boy who played the part of Billy Herndon in

(Continued on page 30)



Thespian Troupe 130, Army and Navy Academy, Carlsbad, Calif., Ruby Kisman Hoys, Sponsor.

FRENCH theatre history is rich in its reference to the performance of plays by young actors both as a form of education as well as the employment of child actors arranged in professional acting companies. The Jesuit Colleges for centuries used dramatic performances as part of their teaching method and child companies of professional actors flourished throughout the 17th, 18th and 19th centuries. Even today there exists one company in Paris where very young actors are employed to give performances in the professional manner. But French educational thought on these matters has been undergoing revolutionary changes since the end of the last century and to-day, even though there is considerable formal dramatic work going on in the Secondary Schools, there is also a strong body of opinion in favour of a creative approach to drama at all stages in the school life of the child and adolescent. Although our thought has far outstripped that of the early workers in the use of drama in education and as a means of giving pleasure to the young, yet we must pay tribute to such pioneers as Madame de Genlis and M. Berquin who attempted to write plays suitable, according to their lights, for performance by young children. Nor was their influence confined to their native country, for Madame de Genlis settled in England where, although she was regarded as too forward, her influence was no doubt felt and was reflected in the work of our Hannah Moore, Maria Edgeworth and Juliana Ewing—all who wrote for children.

But it is only within recent memory that we have come to regard the child as an individual and not a little adult and of childhood as a definite state with its own peculiar outlook, its own luggage and its own art. Consequently it is not until recently that a great advance has been made in the attitude towards child drama.

Even to-day, the normal schools for children under eleven years have, generally speaking, little dramatic work in the curriculum except in special or experimental schools although there is a great deal of experimental work on the go and information regarding new

SECONDARY SCHOOL

DRAMA

IN FRANCE

By GERALD TYLER

methods of teaching are being spread as rapidly as possible.

Creative dramatics is considered by advanced teachers to be an activity which can contribute greatly to the educational development of the young person in the Secondary School and which should therefore have its place in the curriculum. But in France, perhaps more than elsewhere, the examination is all important, school work is a serious undertaking and there is resistance to the inclusion into an already overloaded programme of a subject whose results cannot be measured in terms of examination success. Unfortunately too there are as yet not enough specialists to diffuse the knowledge of the new teaching techniques and to raise the enthusiasm of the teachers for this new approach.

There are a number of schools where creative dramatics has been introduced into the Junior forms for children from 11-14 years, about ninety minutes a week being devoted to this work. As in the schools of other countries we have reviewed, the work is correlated with what is being done in other subjects and the drama is linked into the class centre of interest.

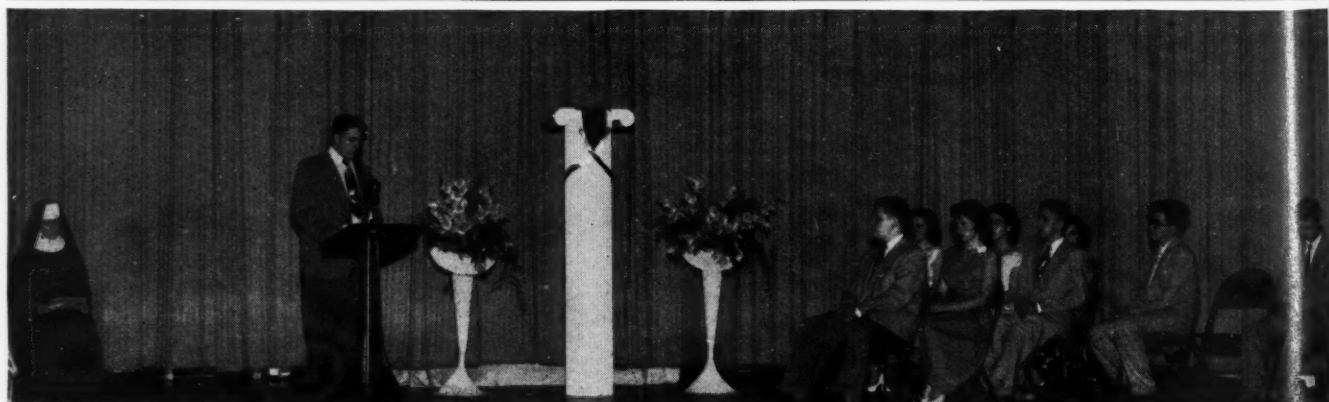
One great difference between the French Secondary Schools and those of England, Holland and Switzerland, is that out-of-school activities play little part in the life of French students. School societies catering for the out-of-school life of the child play such an important part in our English school life and the absence of these in French schools is one reason why the pattern of life and thought is so completely different. The long tradition of the voluntary school dramatic society is missing although the school play produced within the timetable is usually present. It is interesting



Thespians of Troupe 499, Pontiac, Mich., High School, preparing lights and painting cabin for Children's Theatre Production of **Huckleberry Finn**, Mary Parrish, Director.

to note that some Secondary Schools have recently introduced a voluntary ninety minute weekly period for small groups in dramatic work. There are also school theatre clubs arising where the members visit the cinema or the theatre and then discuss the production in all its aspects. Sometimes these discussions reach an unbelievably high standard and are occasionally broadcast. One such broadcast of a spontaneous discussion after seeing a performance of *Horace* was given by a tribune of pupils from Rouen schools. The excited group of half a dozen young people discussed the play's topicality, the character of Horace, the motives and the play's philosophical message in a manner that would have done credit to an English "Third Programme" for intellectuals.

The school productions themselves commonly take the form of productions of the classics for the end-of-the-year presentations before fellow students, parents and friends. Sometimes plays are



Thespian Installation and Initiation, Troupe 1308, John Carroll High School, Birmingham, Ala., Sister M. Eulalia, Sponsor.

FOR INTERNATIONAL THEATRE MONTH

SIMPLE SIMON

by AURAND HARRIS

A young, innocent stranger comes to visit a totalitarian country, where no one thinks without the Queen's permission. He soon falls afoul of some of the Queen's arbitrary rules, and is thrown into prison, escapes execution by apologizing to the Queen, but pricked by his conscience, he whispers the truth into the ground. Miraculously, a tree grows from his whisper, and as it grows, its branches sing the truth aloud to the sky — "The Queen is a tyrant!" Once again he is sentenced to execution, when by the exercise of his natural talents, he is able to save the Princess' life, and the Queen learns that the personal freedom of her subjects is precious to the kingdom.

Cast: Four women, seven men, courtiers and townspeople.

Scenes: A single set, in the courtyard of the palace.

Books 75c

Royalty for each performance \$15.00

THE CHILDREN'S THEATRE PRESS

CLOVERLOT

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given for a wider public. Witness the performances given at the Lycee Louis le Grand where the old tradition of producing an annual play has been revived and where performances have been given of Schiller's *Don Carlos*, Marlowe's *Faust* and of plays by Cervantes and Lope de Vega, the students having had a part in the preparation of the text. Other groups have performed plays of Aristophanes and Tchekov besides the works of Moliere, Corneille and Racine.

French Secondary School productions as elsewhere tend to be uneven in quality because the production is usually in the hands of the language master who is not necessarily the best teacher of drama. The work generally tends to be more stereotyped than we know it probably

because of the rigidity of the educational framework where syllabuses are laid down by a central ministry for all to follow. This is difficult for us to understand because in England the Headmaster is captain of his own ship working out his own policy within quite broad limits and so working for a greater variety in education even in the Secondary School where the examination bogey is always present. In summing up we can say that the reading and library study of classical plays, the annual school production of one of them and the class production of shorter plays are the common practice. There are also a number of places where the inter-school festival of plays takes place annually.

The pattern too of Youth drama out-

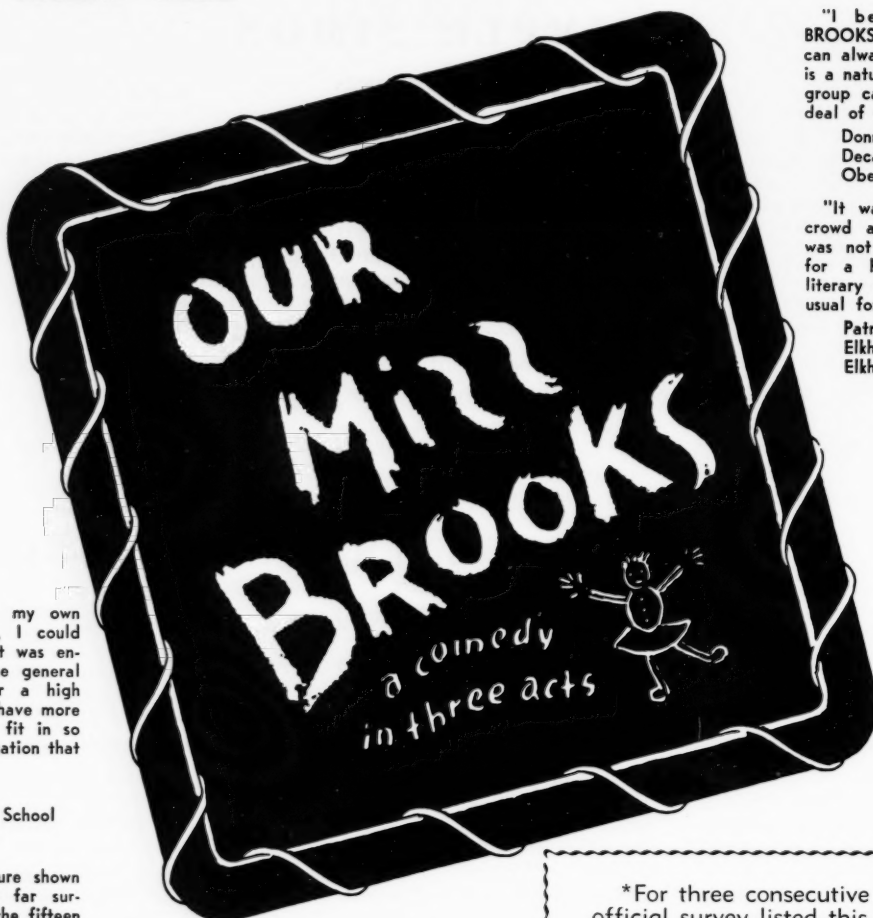
side school is much the same as we know it. French boys and girls are keen to take part in dramatic work but the majority want to act. They are not, on the whole, anxious to make a serious study of the theatre and to undertake a lengthy training before launching themselves on the boards. There are some of course to whom serious study appeals and the National Advisers appointed by the Ministry are doing their best to raise standards by giving direct help to the clubs, "les maisons des jeunes," and they organise numerous courses to help these young people who wish to learn. A series of instructive pamphlets are published regularly entitled *Education et Theatre* under the Director Generale de la Jeun-

(Continued on page 29)



Thespian Installation and Initiation, Troupe 1263, Enid, Okla., High School, Una Lee Voigt, Sponsor.

THE MOST FREQUENTLY PRODUCED PLAY OF THEM ALL*



"For the first time, in my own mind, without reservations, I could say, 'A job well done!' It was enjoyed by everyone and the general reaction was, 'Perfect for a high school play. We ought to have more of that kind of play.' It fit in so well with our own local situation that it was unbelievable."

Theodora R. Lisoski
Branch Township High School
Llewellyn, Pennsylvania

"The interest and pleasure shown for OUR MISS BROOKS far surpassed anything shown in the fifteen years of my directing experience."

Virginia Creed
Frederick High School
Frederick, Maryland

"OUR MISS BROOKS is the perfect teen-age play. It is bright, gay, easy to stage. The parts are well distributed and the situations are easily within the understanding of young actors."

Clarence J. Hart
Centerville High School
Centerville, Iowa

"I liked this play very much. The situations seemed natural and plausible. Also it had action all the time and did not drag in spots as some plays do."

Ona E. Sabby
High School
Lusk, Wyoming

"We played to capacity houses both performances. We heard many compliments on the clever lines and situations, emphasizing the 'naturalness' and realism in both. I felt it was a good comedy—full of laughable situations, fast-moving, interesting. It is one of the most successful plays I have directed."

Dorothy Bradish
Plainfield High School
Plainfield, Illinois

"The action was quick and fast moving, the characters were well developed, the dialogue was clean, and the plot was skillfully interwoven so that the audience was kept entertained. The audience enjoyed the play immensely. Laughs came easily and often. . ."

Herbert J. Brine, Sr.
Killingly High School
Danielson, Connecticut

"This was the easiest play I have ever produced."

Mrs. Dorothy A. Lynch
McClain High School
Greenfield, Ohio

"It was a natural . . . Especially suitable for a high school cast. The setting, a contrast from the typical living room, was a relief."

Herman C. Baptiste
Peekskill High School
Peekskill, New York

"I believe that OUR MISS BROOKS is a play that a director can always count on being a hit. It is a natural situation that any school group can do well without a great deal of worry."

Donna D. Brown
Decatur Community High School
Oberlin, Kansas

"It was outstanding! The largest crowd a class play ever drew. It was not only a perfect adaptation for a high school group, but its literary value is high, which is unusual for a high school play."

Patricia Roche
Elkhorn High School
Elkhorn, Wisconsin

*For three consecutive years Dramatics' official survey listed this play as the most frequently produced full length play among Thespian affiliated schools.

It is a 3 act comedy for 12w, 5m, 1 int. set. Playbooks cost 85c each and the royalty is \$35.00 for the first performance.

"Good comedy, natural situations, lots of fun, real characterizations."

Ethel B. Tyson
Prescott Senior High School
Prescott, Arizona

"I have been very successful with all The Dramatic Publishing Company plays I have used, and this is one that cast, director and audience thought was hard to beat."

Eula Phillips
Rawlins Public Schools
Rawlins, Wyoming

The Finest Plays are Published by



THE DRAMATIC PUBLISHING CO.

1706 South Prairie Avenue

CHICAGO 16, ILLINOIS

DON'T DARKEN the ROOM!

SOLUTION OF A problem which occasionally plagues every visual-education supervisor has been effected with a new arc slide projector developed by The Strong Electric Corporation, Toledo. Many additional courses could employ the projection of slide material to great advantage.

The presentation of these slides has until now been largely confined to rooms which could be at least partly darkened. Draperies, shades and other darkening devices are costly and therefore usually installed in but one room. Frequently this room is too small to accommodate the estimated enrollment; and even when the room does afford sufficient capacity, the existing light level is often too high to obtain a brilliant picture large enough to be viewed acceptably by those at the rear of the room. This has been true mainly because slide projectors until now have employed Mazda lamps for illumination.

Now with the development by Strong of a projector which employs a high-intensity arc as the light source, all of the problems mentioned have been solved.

The new Strong Universal arc slide projector projects pictures up to theatre size and of snow-white brilliancy, even in difficult-to-darken rooms. It is ideal for use under daylight or artificial-lighting conditions where a darkened room is not desirable, practical or economical.

Because pictures can be projected in rooms that are not dark, viewers can easily take notes on accompanying lectures. Hence it may be used in any available room of the size most desirable for the group. Designed for portability, it may be quickly moved from room to room so that on tight schedules of several classes it may be used by a number of groups.

Installation consists merely of plugging it into any 110-volt A. C. convenience outlet. It draws only 12 amperes and is entirely safe in the hands of a layman, and more simple to operate than the average home movie or commercial 16mm projector. The motor-driven arc will project continuously for 80 minutes without retrimming.

The Strong Universal Model No. 44000 projects 3½-inch x 4-inch slides. Adaptations also permit the projection of 2-inch x 2-inch slides. Lenses as required for other-than-customary installations are available. The projector comes complete with blower, slide carrier, power transformer and arc lamphouse with motor-fed carbons.



The new Strong Universal Arc Slide Projector projects pictures with snow white brilliancy under daylight or artificial-lighting conditions.

Schools, colleges and universities are finding that by having one of these projectors they can offer a much more potent course in many subjects. Some schools have also reported that the projector holds a real attraction in the auditorium, illustrating song slides which can be used for group singing.

The Universal slide projector is the third product designed and produced by The Strong Electric Corporation for use by schools.

The first was the Strong Trouper high-intensity arc spotlight, which was produced a few years ago and won immediate acceptance by schools for their large auditoriums where dramatic shows were presented. They found that the Trouper provides an abundance of extremely brilliant, sparkling light which added greatly to a show's embellishment. No heavy rotating equipment, motor-generators, etc., are required in the operation of the Trouper. It is simply plugged into the nearest 110-volt convenience outlet. An adjustable, self-regulating transformer has been designed right into the base. The arc is controlled automatically and a trim of carbons burns 80 minutes. Today the Trouper is also used by many colleges during their night football games to spotlight half-time ceremonies.

Subsequently, Strong brought out the Trouperette incandescent spotlight for the smaller auditorium. The Trouperette projects 6½ times brighter head spots than any other incandescent spotlight, partly because of its utilization of all the light through most of the spot sizes. This contrasts with spotlights which vary spot size solely by iris and thus lose substantial light. The Trouperette also plugs into any 110-volt convenience outlet.

Both of the Strong spotlights are equipped with a two-element, variable focal length objective lens system and

silvered glass reflector. They are quiet and flickerless, assuring a spot with a sharp edge, head spot to flood. The horizontal masking control angles 45 degrees in each direction and there is a fast-operating, 6-slide color boomerang. They are easy to operate and, because they're mounted on casters, readily portable.

The Trouper spotlight is being used in such schools as North Texas State College, Denton, Texas; Western Montana College of Education, Dillon, Mont.; University of Kentucky, Lexington; University of Wisconsin, Madison; Kilgore Junior College, Kilgore, Texas; Timken High, Canton, Ohio; Broger City High, Broger, Texas; Celina High, Celina, Ohio; Austin High, Chicago; West High, Columbus, Ohio; North Denver High, Denver, Colo.; Highland Park High, Highland Park, Ill.; Central High, Kalamazoo, Mich.; Juneau High, Milwaukee, Wis.; Neville High, Monroe, La.; North High, Omaha, Neb.; Tilghman High, Paducah, Ky.; Will Rogers High, Tulsa, Okla.; and Wanwatosia High, Wanwatosia, Wis.

Trouperette spotlights are being used, among other places, at the University of Texas, Austin; Grinnell College, Grinnell, Iowa; Langston University, Langston, Okla.; State Teachers College, Oneonta, N. Y.; Meridian Municipal Junior College, Meridian, Miss.; Dodge City Senior High, Dodge City, Kansas; East St. Louis Senior High, East St. Louis, Ill.; Senior High, Elkhart, Ind.; Mount Carmel Senior High, Mount Carmel, Pa.; Albion High, Albion, N. Y.; Butte High, Butte, Mont.; Marshfield High, Coos Bay, Ore.; Central High, St. Paul, Minn.; Seminole High, Seminole, Okla.; St. Mary of the Angels School, New Orleans; Rantoul Township High, Rantoul, Ill.; and Asatin Grade School, Asatin, Wash.

GRAMERCY GHOST

A YOUNG MAN'S FANCY

JENNY KISSED ME

THE CURIOUS SAVAGE

FATHER OF THE BRIDE

CUCKOOS ON THE HEARTH

SORRY, WRONG NUMBER

THE MAN WHO CAME TO DINNER

RAMSHACKLE INN

DEAR RUTH

YOU CAN'T TAKE IT WITH YOU

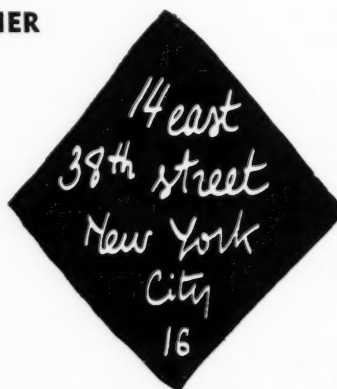
YEARS AGO

ARSENIC AND OLD LACE

JUNIOR MISS

LIFE WITH FATHER

STAGE DOOR



I REMEMBER MAMA
(High School Version)

HEAVEN CAN WAIT

*Dramatists
Service
Inc. Play*

SEND FOR OUR 1953-54 CATALOGUE.

MR. BARRY'S ETCHINGS



Comedy by Walter Bullock and Daniel Archer

This entertaining comedy was produced on Broadway, with Lee Tracy in the lead. A carefree, fast-moving, somewhat fantastic comedy. Released at present in practically all territory in U. S. and Canada. 7 men, 6 women; 1 interior setting. Books, 90c. Fee, \$25 a performance.

Judson Barry, an attractive and thoroughly human fellow, is an artist. He is an enthusiastic etcher, and, simply as a pastime, he has made a marvelous imitation of the U. S. \$50 bill. The counterfeit — but he didn't like the word — was so perfect as to escape detection by everyone except the super-crook, "Fifty" Ferris, a woman who lives by passing counterfeits. Never for a moment would Barry think of doing anything dishonest, and it was only as a joke that he gave one of his "masterpieces" to Bud, a young friend of his. The town where Barry lives has been in the hands of political jugglers; and it is on the rocks industrially. The crooks have a strong political organization, and all the worthy causes, hospitals, etc., are suffering. Barry realizes that unless something is done, his town will soon be completely at the mercy of grafters. So, out of the goodness of his heart, he distributes many of his counterfeit bills to the good causes so in need of money, including a political campaign to drive out the crooks. At once, the town responds to this and is on the way to moral recovery when "Fifty" Ferris, together with "Sawbuck" Sam, her side-kick, turn up, having got hold of the counterfeit Barry had given Bud. They make their way into Barry's home and propose a partnership whereby he shall supply the bills

and they will put them into circulation. Barry is shocked, and gets them in his power by suddenly turning on them a toy sub-machine gun which he has made for a little girl in the neighborhood. "Fifty" and "Sawbuck" are turned over to the police. However, this situation brings about the discovery that Barry has been circulating counterfeits. For the first time, Barry realizes that what he has done, while not in his eyes ethically dishonest, is dangerous and anti-social. Detectives and reporters, who have come up to Barry's town in order to write up the changes which Barry has brought about, are sympathetic toward Barry and try to intervene for a pardon. Barry rejects such a proposal but meantime, a wealthy movie executive offers Barry a huge sum for the story of his life. The only condition on which Barry will accept is that the magnate give him the equivalent in good money of the \$50 counterfeits that have been distributed, plus 10%. Barry will then offer for all counterfeits returned to him good money plus a 10% bonus. So, all ends happily except for Barry's stipulation that whatever the legal penalty that may be imposed upon him, he will cheerfully accept it. As a matter of fact, he rather looks forward to a short jail term in peace and quiet.

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DRAMATISTS PLAY SERVICE, Inc.

14 East 38th Street, New York 16, New York



By SI MILLS

You Are There

Columbia Broadcasting System

EVEN Merlin would have had none too easy a time, had he been set decorator for *You Are There*, which each week recreates famous pages from history as if they were currently unfolding before viewers' eyes. Each broadcast places the decorator squarely on the firing line of criticism and challenge. There are bound to be some viewers who can be counted on to spot an anachronism quicker than you can spell it.

When the show's cameras recreated the death of John Dillinger, fully half the audience was old enough to remember the detailed newspaper accounts of his demise in 1934. Some had actually



A scene from the *You Are There* production of *The Execution of Joan of Arc* over the CBS-TV network.

trooped past the Chicago theatre where he died. Confronted with critics like this, the network soon learns of any inaccuracies or misrepresentations.

Television casting, always a tricky business, reaches the beat-your-head-against-the-wall stage on almost every production. Joe Scully, casting supervisor, has problems different from most other casting directors in TV, because the public has preconceived ideas of what famous characters in history looked like. Text books, magazine articles and dramatic productions have made the visage of the historically famous more familiar to viewers, in many cases, than their own Mayors or Congressmen.

As soon as each script is ready, production assistants gather every available picture of Caesar or Galileo or Thomas Jefferson or Joan of Arc, as the case may be. Then casting begins. Because Joan of Arc is traditionally pictured wearing



Danny Thomas and Jean Hagen, *Make Room for Daddy*, ABC-TV.

a bob, a call went out for the best available actress with a short haircut. Fortunately, actress Kim Stanley was both available and short-haired.

"Generally speaking," Scully reveals, "the more pictures there are around of a historic event, the harder it is on us. The *Declaration* show was toughest to cast because so many well known Americans were involved. Conversely, *The First Salem Witch Trial* was easiest because nobody knows what the witches or their jailers looked like. Sometimes there just aren't any pictures. To help cast *The Conquest of Mexico* as authentically as possible, we looked at a lot of paintings of Cortez and his officers. For the *Caesar* show, old Roman coins and statues were our guide."

Make Room for Daddy

American Broadcasting Company

The comedy situations on the Danny Thomas show grow out of character and personality, not from contrived plots. It brings the man to the fore in a warm and human role and not simply as a "sock" entertainer in a night club. As "Danny Williams" in the show, Thomas plays himself — a highly successful entertainer with a family that is the normal, every-

day kind we all have or wish we had. The Danny Williams characterization is a "natural" for Thomas because of his identification with the little man. Significantly, he is not cast just as a comedian. He is a character actor of ability, starring in a variety of roles.

In the field of entertainment he actually got his start at a small Chicago night club as a \$50-a-week emcee and rapidly proved such a drawing card that he made the Chicago spot one of the hottest places in town. Word of his ability to "pack 'em in" spread far and wide and he was thereafter in constant demand for appearances at leading clubs across the nation until he became the "headline" attraction wherever he appeared.

Kukla, Fran and Ollie

National Broadcasting Company

"K. F. & O.," as it is known in the trade, has established itself as a standard in the industry. When commercial television was starting in the 1940's, Burr Tillstrom, creator of the puppets, saw a video demonstration in Chicago, and foresaw its possibility as a vehicle for the little hand-manipulated images.

The going has not been easy since then.

First the program was a sustainer. Then, as sponsors saw its potential, they came towards it cautiously. Finally, it was taken up, but not for long. Sponsors changed several times, until the show was dropped completely.

"K. F. & O." is performed on a stage that fills the entire screen, and is sacred territory. The only human I have ever seen directly in front of the little platform is Fran (Fran Allison, who portrays Aunt Fannie on Don McNeill's *Breakfast Club*). I wonder if the program was taken up again recently by sponsors because viewers put up a high squawk. *VARIETY*, newspaper of the entertainment industry and noted for its colorful language, would undoubtedly say, "Puppets, once for moppets, sought by fraught adults."



Burr Tillstrom and Fran Allison, *Kukla, Fran and Ollie*, NBC-TV.



By SI MILLS

Stage Struck

Columbia Broadcasting System

A NEW stage in the long history of mutually helpful relations between the Broadway theatre and radio came into being when CBS Radio Network presented a new one-hour program series, *Stage Struck*, in cooperation with the League of New York Theatres. Every week the program recreates memorable moments from current musicals and dramas with the Broadway stars themselves participating, and it uses tape-recording actuality techniques to report the news, history, business developments, creative thinking and significant human interest stories behind the plays and the players.

Mike Wallace, familiar to listeners and viewers of network radio and television,



Rosalind Russell and Mike Wallace, *Stage Struck*, CBS Radio.

is the program's host and tape-equipped theatrical reporter. His job is to go everywhere, ask all of the questions, get all of the answers and find all of the material that has anything to do with the Broadway theatre and its vital extension, The Road. He visits dressing rooms, rehearsal halls, theatrical gathering places, and the offices of booking agents, producers, ticket brokers, talent representatives, costumers, scene painting lofts, and every nook and cranny of the glamour-dusted complex known as the "legit."

But the most fascinating explorations are among the hopes, dreams and talents of the people who make Broadway America's main thoroughfare for glamour.

Prominent in the contents of the program are dramatic scenes and musical numbers with enough context for each high point to give listeners the feeling of being actually in a theatre seat.

Commenting on *Stage Struck* as a cooperative radio-theatre effort, Arthur Schwartz said: "Radio and theatre have

often had mutually helpful relations in the past and we regard *Stage Struck* as another means of advancing these relations. The main benefit, we hope, will be the public's, since the help that radio and theatre can give each other improves the accessibility as well as the quality of both kinds of entertainment. We of the legitimate theatre think *Stage Struck* is a notable example of this principle."

Taken all together, the ingredients comprise a weekly report on the state of the living theatre along Broadway and the road, embellished by the brightest performances of Broadway's greatest names.

The Marriage

National Broadcasting Company

The initial script for *The Marriage*, co-starring Hume Cronyn and his wife, Jessica Tandy, contained this explanatory passage:

"The National Broadcasting Company's sponsorship of this program constitutes no endorsement of the opinions, philosophies, stubbornness or confusion of the persons represented therein. However, with the conviction that marriage remains the most popular domestic arrangement between friendly people, NBC takes pleasure in presenting one of the most distinguished couples of the American Theatre, Jessica Tandy and Hume Cronyn, in the new dramatic series, *The Marriage*."

The Cronyns are heard as Mr. and Mrs. Ben (Liz) Marriott, who live in New York, have been married 17 years and have two children: Emily (15) and Pete (10). Ben is a lawyer, "about half-way up in the firm," as he puts it, and Liz is a former department store fashion buyer, long since retired for full-time housewifery.

The Marriage has been called a "family situation comedy"; but that is misusing a descriptive phrase that has been kicked around. There are laughs, yes; a fair share of them. However, that alone is not sufficient description. It does not take into account the time taken with



Photo, Editta Sherman

Hume Cronyn and Jessica Tandy, *The Marriage*, NBC Radio.

sober (not dull) minutes spent in airing the problems of adolescent children. It omits too the tender, sympathetic conversations between understanding parents.

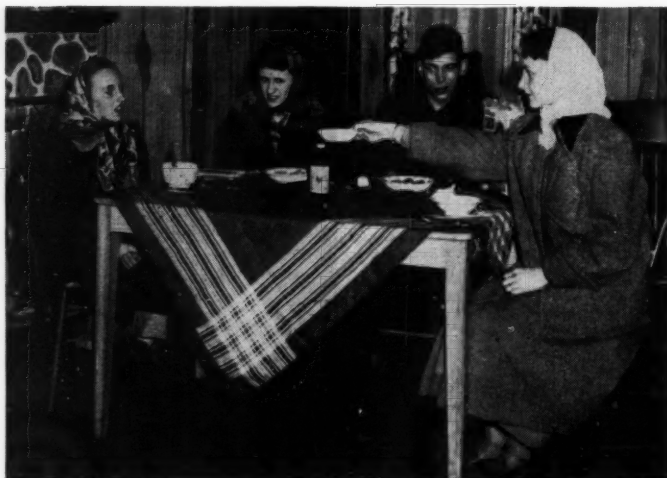
Julius La Rosa

Columbia Broadcasting System

The recent fracas between Arthur Godfrey on one side and bandleader Archie Blyer and singer Julius La Rosa on the other is still reverberating. As usual, sympathy has been with the underdogs both of whom are taking advantage of garnered publicity. Blyer has had full-page ads announcing the opening of a record shop in Hempstead, New York. La Rosa, still under contract to CBS, has his own tri-weekly fifteen-minute program and is going to Hollywood for a screen test. Shades of Frank Sinatra! Here is the same ease, the same acclamation after each number. It seems to me that the young man is having his comeuppance.



Arthur Schwartz (left), President of the League of New York Theatres, presents a citation of appreciation to Adrian Murphy, President of CBS Radio, for the network's promotion of national interest in the legitimate theatre through the new CBS Radio series *Stage Struck*. Constance Carpenter of *The King and I* looks on.



January Thaw, Manistique, Mich., High School, Troupe 636,
Marvin Frederickson, Director.



Goodbye, My Fancy, South High School, Denver, Colo., Troupe 540,
Charlene F. Edwards, Director.



The Clutching Claw, Franklin High School, Cedar Rapids, Iowa, Troupe 468,
Don Henry, Director.

PLAYS OF THE MONTH

Edited By EARL BLANK

JANUARY THAW

Manistique, Michigan, High School

AFTER conducting a long and vigorous search for a comedy that would offer a unique plot, sparkling humor and challenging character roles, the Senior Thespians of Troupe 636, Manistique High School, were introduced to *January Thaw*. This acquaintance soon grew into one of the most fascinating productions it has been my privilege to direct.

From the very first reading this play generated such interest and enthusiasm among the members of the cast that on many an occasion during rehearsals I found myself muttering, "Can these possibly be the seniors who just moments ago plodded lethargically out of classes and study halls?"

There was never a dull moment during our five weeks of planning, preparing and rehearsing. Clever scenes and witty dialogue were so well-seasoned with coffee-grinder lamps, odd costumes and novel stage-effects that our interest and attention grew stronger with each new scene. The challenge of each individual role was a strong motivating factor and my responsibility in this area was a very easy one.

The presentation of the play was all that we had hoped it would be. A capacity crowd roared its approval from the very first scene to the final curtain. The laughter, enthusiasm and generous applause of the audience were gratifying and rewarding endorsements of our choice of play and of a successful production.

MARVIN FREDERICKSON, Sponsor,
Troupe 636

THE CLUTCHING CLAW

Franklin High School, Cedar Rapids, Iowa

THE *CLUTCHING CLAW* by R. T. Kettering proved to be the perfect choice by Thespian Troupe 468 for its opening production of the year. The plot, although considered a gripping mystery, had its share of comedy situations that mixed plenty of laughter with the shrieks and howls of the audience.

The cast entered into the spirit of the production by suggesting many ways of building the suspense and mystery elements to their climaxes. For instance, just before the opening curtain "the Claw" crossed the apron with only his long phosphorescent claws shining in the blackout. This, with mystery mood music, set the atmosphere for the first act. Unusual lighting, a completely black set, a large window upstage center with yellow draw curtains, a lonely lighted desk

**PAPA IS ALL
JANUARY THAW
GOODBYE, MY FANCY
THE CLUTCHING CLAW**

downstage center, a tall stairway left and a secret entrance through the fireplace behind the sofa proved to be perfect for climactic exits and entrances.

The first entrance of "the Claw" from behind the sofa with only his phosphorescent claws appearing in the semi-dark took the house by complete surprise. The same surprise was experienced by the audience upon the sudden entrance of a character through the large yellow curtains upstage.

A silk-screened program with an original design depicting the theme of the play prepared the audience for an enjoyable evening.

DON HENRY, Sponsor, 1952-53
Troupe 468



Papa Is All, Roger Ludlowe High School, Fairview, Conn., Troupe 15, Lee Salisbury, Director.

PAPA IS ALL

Rodger Ludlowe High School, Fairfield, Conn.

HISTORY was made in Fairfield, Connecticut, when Thespian Troupe 15 presented *Papa Is All* in arena-style. The circular stage, surrounded by rows of banked seats, created a close feeling between the highly entertaining performers and their receptive audience. One stage setting sufficed for all three acts except for the few small props rushed on by busy committee workers between scenes.

Running the gamut from riotous comedy to breathless drama, *Papa Is All* provided great acting opportunities for the players. The quaint dialect of this Pennsylvania Dutch story became the speech pattern of the actors and actresses weeks

PUBLISHERS

Papa Is All, Goodbye, My Fancy, Samuel French, New York City.
January Thaw, Dramatic Publishing Company, Chicago.
The Clutching Claw, Dramatists Play Service, New York City.

before the performance. In fact they even found themselves ad-libbing unconsciously in Pennsylvania parlance. One of the high points in the play, the father's violent reprimanding of his daughter's behavior, left the spectators limp with emotion.

With the sound of applause reverberating through the gym after the final bows, the audience reluctantly left, still acclaiming the players, set, directing and the unique theatre-in-the-round technique. One man who had leaned forward from his front row seat to turn down the oil lamp on the stage was heard to exclaim that he had felt like one of the characters in the story.

Papa Is All and theatre-in-the-round have won favored spots in the memories of the students, faculty and townspeople. Now they're asking for more.

CAROL FRIEDBERG, *Thespian*, Troupe 15

GOODBYE, MY FANCY

South High School, Denver, Colorado

TROUPE 540 recommends Fay Kain's *Goodbye, My Fancy* especially to highlight senior class activities at graduation time. Our school gave enthusiastic approval to our May production of this drama about a Congresswoman's returning to her alma mater for an honorary degree.

Its adult sophisticated tone can be discreetly modulated for a high-school audience. The dorm living-room set befits the nostalgia created by offstage chimes, graduation, caps and gowns, and a step-singing. This picture of college is overshadowed only by the play's hard-hitting message.

Decorating the set with college mementoes was "right down our alley." The white graduation dresses, formals, white tie and tails, and academic robes and hoods were almost too real to be just the senior play. We shed a few tears of course when leaving the "old alma mater" and the play became more factual than fictional.

We think that other Thespians will also enjoy the terse, well-timed humor of Congresswoman Reed's secretary, the worldly nonchalance of the photographer, the charming dignity of the youthful college president and Miss Reed's inevitable awakening to real romance. Eleven girls and eight boys will find *Goodbye, My Fancy* a play with substance—a most rewarding challenge.

CHARLENE F. EDWARDS, Sponsor,
Troupe 540.

THIS IS IT!

*A delightful laugh provoking
three act comedy*

"JUMPIN' JUPITER"

by

KURTZ GORDON

You won't believe it's possible for all the silly things to happen to four such grand people as Abby, Dot, Pat and Bob while they are trying to crash Broadway. Their landlady is stalking them for back rent, and when they are down to their last dollar, they become innocently, yet miraculously involved in the funniest kidnapping this side of insanity. You'll never guess how they finally make the grade, and you'll double up with laughter at their gay antics and cheer them at the final curtain.

8 WOMEN — 4 MEN — SIMPLE INTERIOR
BOOKS 90 CENTS — ROYALTY \$10.00

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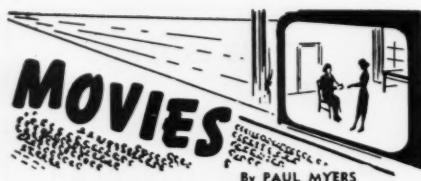
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(Fantasy for 3m., 2w., 50c)
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(Play for 2m., 2w., 50c)
- KNOW YOUR NEIGHBOR**
(Comedy for 3m., 5w., 60c)
- O DISTANT LAND**
(Play for 7m., 3w., 60c)

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I BELIEVE that the current film season will be remembered as the one during which Cinemascope was inaugurated. Several three-dimensional processes have been experimented with and all have aroused considerable discussion. Most of them have already been discarded for one reason or another but Cinemascope seems destined to hold a place of repute. The first Cinemascope film, Twentieth-Century Fox's *The Robe*, has been the outstanding money making film of the year. The same company followed this with *How to Marry a Millionaire* and now Metro-Goldwyn-Mayer has come forward with its first venture in this process.

The Knights of the Round Table is the most successful of the three motion pictures. Some of you may recall that I was rather disappointed with *The Robe*. The process seemed excellent but it has been my feeling that Lloyd O. Douglas's story of the life of Jesus and His followers would have been very much more effective had it been depicted simply and more intimately than the large screen technique allows.

The new film is adapted from Thomas Malory's *La Morte d'Arthur*. The plot will be familiar too to those with a knowledge of Tennyson's *The Idylls of the King*. It relates the exploits of King Arthur, his knights and his Queen, Guinevere. In particular, it tells of Sir Lancelot, the favorite of Arthur, and of how the evil Modred plots against him in order to bring chaos to the round table. Included in the tale are many scenes of battle, of jousting tournaments and exploits of chivalrous warriors. This is the kind of thing which is most effective in Cinemascope and Richard Thorpe has directed the work to derive full benefit from the technique.



Anne Crawford, MGM's *Knights of the Round Table*.



Robert Taylor as Lancelot in MGM's *Knights of the Round Table*.

The cast of *The Knights of the Round Table* includes Mel Ferrer as Arthur, Robert Taylor as Lancelot and Ava Gardner as Guinevere. With such topline plus all the grandeur of the tale (and in color with stereophonic sound), the film is certain to prove one of the most popular of the year. While the dialogue does not have the ring of Malory, it does have a certain "other period" quality that adds to the effectiveness. The screen play was written by Talbot Jennings, Jan Lustig and Noel Langley.

Burt Lancaster was given an opportunity to portray a more fully rounded and subtler character in *From Here to Eternity* than had been his usual lot. In *His Majesty O'Keefe*, a new film from Warner Brothers, he is given another chance to prove his ability. His new film is not as moving as the cinema based upon James Jones' novel of World War II, but it will delight Mr. Lancaster's old public and the many new friends he made through his work in *From Here to Eternity*.

His Majesty O'Keefe is set in the last century and revolves around the copra trade in the islands of the South Pacific. The crew of the ship, of which O'Keefe is

the captain, mutinies and, bloody and beaten, O'Keefe is set adrift in a dory. The film relates how he lands upon an island, is cared for by the natives, of his return to Hong Kong and of his eventual return to reap the harvest of the rich supply of copra on the island. This task is complicated by the superstition of the natives and by the struggle of others to exploit the commercial possibilities of the island. This two-headed battle is the main theme of *His Majesty O'Keefe*. Mr. Lancaster is supported by the distinguished English actor, Abraham Sofaer.

Followers of activity in the field of basketball will enjoy United Artists' production, *Go, Man, Go!* This film tells of the activities of the famous Harlem Globetrotters, whose adventures have taken them all around the world. The cast of the movie includes the actual members of the team and Dane Clark. *Go, Man, Go!* is a bit more genuine than the run-of-the-mill sport film and presents some of the background which gives a special appeal to the Globetrotters.

The Long, Long Trailer is a very humdrum film which might find favor among the followers of television's *I Love Lucy*, but there its appeal will end. In this film, Lucille Ball and Desi Arnaz portray a newly married couple who set up their home in a trailer. The misadventures which befall them are very routine and seemed not very amusing. There is one mildly entertaining episode in which Keenan Wynn plays a long-suffering traffic policeman at a busy intersection. The inexperienced trailer driver, Mr. Arnaz, thoroughly knots the traffic situation but Wynn behaves with great gallantry. *The Long, Long Trailer* is just that!

Paramount has produced a musical film which involves such lyric favorites as Rosemary Clooney, Guy Mitchell, Pat Crowley, Jack Carson and Cass Daley. The film is entitled *Red Garters* and is an acceptable entry in the musical film field.



Ava Gardner as Queen Guinevere and Mel Ferrer as King Arthur.



AT the height of the season, the New York theatre is enjoying prosperity. Both the regular Broadway playhouses and the off-Broadway experimental groups are playing to large audiences and — on the whole — the quality of production is high. True, there has been one or two dismal offerings lately but that seems unavoidable. With the exception of Jean Lowenthal's *Sing Till Tomorrow* (which defied any reasonable explanation) even the misses had some interesting features.

Harald Bromley and Haila Stoddard have presented a first play by Lenard Kantor—*Dead Pigeon*. It is a stark, brutal drama but one that indicates considerable talent. It is rather in the style of the Mickey Spillane opera which is enjoying so much popularity in the film, on radio and television.

The action of *Dead Pigeon* is set in a room in a hotel of a resort city (my guess is Atlantic City, New Jersey). The cast numbers only three persons and there is a minimum of telephone calls, letters and communications from outside — a device often used in plays with small casts. Though the plot is sordid and the characters very ordinary, Mr. Kantor is able to engender considerable suspense and to hold his audience.

Sherry Parker has been sentenced to a prison term because of her activities with a crime syndicate. The state feels that she has concealed information that would enable it to nab the members of the gang. Sherry agrees to testify on the condition that she be given twenty-four hours out of jail. Her wish is granted and she is installed in a resort hotel with two plainclothesmen to watch her. These guards, it is revealed early in the play, are in the pay of the gangsters and are to co-operate in the murder of Sherry. It would not be cricket to divulge any more of the tale but excitement mounts right up to the surprise climax.

Joan Lorring is fine in the role of Sherry. Lloyd Bridges and James Gregory play the policemen. This is the first time I have seen Mr. Bridges on the stage and his performance is restrained and effective. Mr. Bromly, the co-producer, did the staging. *Dead Pigeon* is exciting stage fare.

I have been rather surprised that the United Nations has not figured more largely in the story of recent dramas. Even Hollywood has eschewed the locale pretty largely and only the makers of documentary films seem to explore the dramatic possibilities of the world center. A full-fledged play has come forward on the subject at last. This play is *The Prescott Proposals* by Howard Lindsay



Joan Lorring, Lloyd Bridges and James Gregory, the entire cast of *Dead Pigeon*.

and Russel Crouse, the authors of such hit plays as *Life with Father* and *State of the Union*. The production is further enhanced by the presence of Katharine Cornell as the lady member of the United States delegation, who is the author of the titular proposals. The play says a great deal on the subject of the struggle for world peace and finds the authors in a much more serious state of mind than some of their earlier work indicated.

The American theatre possesses no actress with greater histrionic power than Judith Anderson. Too many of our current actors and actresses are afraid to express broad, sweeping emotions lest the charge of "hamming" be leveled against them. A lot of grandeur went out of the theatre when gesture and speech was toned down by realism. Miss Anderson is one who is not afraid of theatricality. She is consummate theatre and very theatrical — in the best sense of the term.

Miss Anderson is appearing at the Playhouse in Jane Bowles' drama, *In the Summer House*. The theme of the play — the struggle between two women over control of the daughter of one of them — reminds one a little of an earlier play in which Miss Anderson appeared — *The*

Old Maid. Mrs. Bowles' play, however, is very different in mood from Zoe Akins' Pulitzer Prize winning adaptation from an Edith Wharton novel. *In the Summer House* is quite Chekhovian in feeling. The supporting cast includes Mildred Dunnock, who is giving a superb performance.

Another producing firm has made its debut. The Producers Theatre, headed by Roger L. Stevens and Robert Whitehead, has brought Liam O'Brien's *The Remarkable Mr. Pennypacker* into the Coronet Theatre. The production is a solid hit and Burgess Meredith is going to enjoy a popularity equal to that which greeted his appearances in the '30's in such successes as *Winterset* and *High Tor*. The comedy has been staged by Alan Schneider.

One of the most eagerly awaited productions of the 1953-54 season is scheduled to open this week. This is *Made-moiselle Colombe*, adapted by Louis Kronenberger from the French of Jean Anouilh. Julie Harris and Edna Best are co-starred, and the supporting cast includes Sam Jaffe and Eli Wallach. Harold Clurman has staged the work for Robert Joseph and Jay Julien (the latter is Miss Harris' husband).

There has been little change in the fare offered by the off-Broadway theatre groups. *The World of Sholom Aleichem* with Morris Carnovsky continues its successful engagement at the little theatre in the Barbizon-Plaza Hotel. At the Circle-in-the-Square in Greenwich Village, Victor Wolfson's *American Gothic*, adapted from his novel. *The Lonely Steeple*, is still playing. This work has been directed by Jose Quintero, who is also responsible for the staging of *In the Summer House*. Sidney Howard's *Madam Will You Walk* is proving very popular and may move to a theatre uptown when it is replaced by *Coriolanus* later this month.

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Thespian Chatter

DAVENPORT, IOWA

Troupe 510

Our year's activities at Davenport Senior High School began with the all-school play, *I Remember Mama*. Our formal initiation banquet was held in February with Peter Pan as the central theme. A winter and a spring play festival of fifteen one-act plays was presented by the advanced dramatic students. Best actor, actress and director awards were given. The annual minstrel show theme this year was "cowboys and injuns." All the make-up was done by make-up students. Pupils in the dramatic department were privileged to usher for two legitimate plays this season. The first one was *I Am a Camera* with Julie Harris. The other play starred "the first lady of the stage," Katherine Cornell in Somerset Maugham's *The Constant Wife*. The senior class play given in May was *Our Hearts Were Young and Gay*.—Gail Lester, Vice-President.

MOMENCE, ILLINOIS

Troupe 1134

Under the direction of Robert J. Phillips the National Thespian Troupe 1134 presented three one-act plays on February 7, 1953. The plays given were *The Dear Departed*, *Suppressed Desires*, and *Why I Am a Bachelor*. The troupe also expended funds for the purchasing of a permanent public address system for the high school auditorium. In addition the club installed five new members and held their annual picnic on May 13. We of Troupe 1134 are proud to be a part of such a worthwhile organization, and feel that we have helped to contribute to the advancement of dramatics in our community.—Esther Tetter, Scribe.

BROWNSVILLE, PA.

Troupe 187

During this second semester, with the co-operation of everyone, the Brownie troupe on the hill has again been active. Starting the semester off with a bang, a covered dish dinner was held for the winning sales contest team. To celebrate the troupe's 21st anniversary, a party was held during the first part of February.

Next, the troupe entered a play, *Overtures*, in the Fayette County Forensic and Music League one-act play contest and took first place. Upon entering the play in the state finals, it received an excellent rating. Thomas Shaneyfelt, from the troupe, made a copper plaque which the group presented to the new home office of the society at Cincinnati.

Co-operation was again the material used to produce the by-products throughout International Theater Month. A three-act classical drama, *Jane Eyre*, was given before two student matinees and at an evening performance, to begin the month's festivities. At the club's United Nations Day Party, the plays, *The Scandal* and *Will o' the Wisp*, were given along with an interesting speech on *Our European Neighbors*. Formal initiation also was included in the evening's program.

Besides contributing to all local charitable funds, the troupe also assisted the Optimists in presenting their annual minstrel, bought new gowns, and published a semi-monthly bulletin. A senior banquet was held at which time Oscars were awarded the deserving Thespians. The sponsor, Jean E. Donahey, along with President Leon Augustus and his officers, has provided the troupe with a varied program for the year.—John Lent, Jr., Publicity Chairman.

GRAND JUNCTION, COLORADO Troupe 841

Designing a year's program that is invigorating, enjoyable, and which will climax International Theater Week, has been the goal of the Drama Club of the Grand Junction High School, Grand Junction, Colorado.

One of the most outstanding projects on the club's agenda was the traditional nativity play, *This Strange Night*. This was a Thespian project, although other members of the drama club troupes assisted. Demanding the cooperation and participation of all club members was *Meet Me in St. Louis*, which was presented February 2 and 3. This three-act play was received with acclaim by everyone who saw it. Not only was it hilarious, but beautifully done.

An evening of three one-act plays was another successful event in the course of the year. On March 3 members of the three troupes presented *The Pink Dress*, *White Tablecloths*, and *Legend of the Lake*. Of these, *Legend of the Lake* was chosen to represent the club in the Western Slope Drama Festival.

Just as many of the Festival participants possess the adventuring spirit, members of the Drama Club have been adventuring into the world of creativeness which beckons us all.—Martha Lou Green, Secretary.

WILLAMINA, OREGON

Troupe 970

Members of Troupe 970 held their breath when the curtain rose on their carefully nurtured production of *Death Takes a Holiday*. Would Casellas' deeply emotional play be a success when produced by a small high school? It was certainly the most difficult play they had ever attempted. Tension was soon relieved when every eye attentively followed the action of the play and every pair of hands clapped appreciatively when the final curtain fell.

This successful major production was followed by an evening of Thespian-directed one-act plays which rounded out an active and

interesting year for Troupe 970. —Sharon McGrew, Scribe.

LAWRENCE, KANSAS

Troupe 157

Despite the unavoidable absence of our troupe sponsor the latter part of last semester "the show went on," in the form of a one-act adaptation of Dickens' *Christmas Carol*, which was blocked, cast and directed by one of our Thespian members.

Earlier last semester our troupe sponsored the three-act comedy, *Clementine*, as an all-school project, thus presenting an opportunity for students to gain the amount of points required to join Thespians. Also, the one-act play, *Off the Old Block*, was presented in assembly as a Thespian committee project.

We also presented *Curtain Going Up* and held our initiation banquet on April Fool's Day.—David Horr, Scribe.

WALTERS, OKLAHOMA

Troupe 1138

Recently we walked into the speech room and thought we were in the wrong place. An odd assortment of wearing apparel, from 18th Century to modern, was scattered over the room. We soon realized, however, that these were the fruits of our Thespian project for 1952-53, a costume drive. All members had responded enthusiastically and had collected many useful costumes which were now waiting to be sorted and stored. We already had a number of beautiful dresses left over from last year's senior play, *Pride and Prejudice*.

Other projects have kept us busy this year too. First, the Thespian and Dramatics Club sponsored *Father of the Bride*. Then the junior class presented *Meet Corliss Archer*. Both were a big success.—Judy Hoodenpyle, Reporter.

VICTORIA, B. C.

Troupe 560

The initiation service of Troupe 560 of Victoria High School was held on Monday, November 16, 1953. The service took place in the auditorium before the student body of 900. Thomas W. Mayne, our troupe sponsor,

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conducted the service and installed the officers. The president, Sally McGill, presented the charter to H. L. Smith, the principal, who received it with a few words of appreciation. It drew the interest of the local newspapers and was brought to the attention of the citizens of Victoria that we are the second troupe in Canada.

The eight members were proud of the opportunity to become Thespians and hope to live up to this honour. We are planning to take part in the big event of the year, the operetta, as well as in the Christmas and festival plays. We shall try to live up to our motto and make this year the start of many successful ones as Thespians.—Dorothy B. J. Hutton, Secretary.

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BALTIMORE, MARYLAND Troupe 1248

On Friday, Nov. 6, Frances Cary Bowen, our sponsor, and a group of nine Thespians from Troupe 1248 braved the fury of the elements in the form of Baltimore's first snow storm, and trekked off to Richmond, Virginia, via Greyhound bus to see the initial presentation of the Junior Curtain Timers — *A Date With Judy*. After a gruelling six-hour trip, we caught our first glimpse of the "sunny south" through a blinding flurry of snow. Since there were no St. Bernard dogs on hand to greet us with brandy flasks and sandwiches, we made our way to the nearest restaurant for some much needed nourishment. Then, on to the beautiful Mary Munford School for a truly warm welcome and Acts 2 and 3 of a very entertaining play. Our eventful day ended with a delightful party at which time we met and talked with our Richmond colleagues. After a sound night's sleep and a hearty breakfast, we headed home. Arriving in Baltimore, weary, bedraggled, but happy, we agreed it had been a wonderful experience which we hope to repeat soon. —Betty Levey, Reporter.

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MONROE, MICHIGAN Troupe 774

The Monroe High School Thespian Troupe 774 came into existence on October 29, 1953, when its formal installation took place in the school auditorium. Delton Osborn, principal, acted as installing officer and Richard Lemburg, troupe sponsor, administered the oaths of office and membership.

Responding to formal invitations were more than 125 people including parents, friends, and interested school authorities. The stage was decorated by an eight-foot replica of the Thespian insignia which will be used at all future initiations.

Following the ceremony, punch and cookies were served at a reception for all. The guests agreed that the solemn ceremony was very impressive and that the new organization is one more forward step in the advancement of Monroe High's already active dramatic department.—Nanette Gross, Secretary.

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HASTINGS, NEBRASKA Troupe 155

Kosmet Klub, the Dramatics society of Hastings High School, held its installation ceremony of the National Thespian Society on October 14. Principal Lewis Fowles presented the charter to the sponsor, Eugene Maag. Mr. Maag issued miniature certificates to the members who signed their respective names to the membership roll.

Miss Edyth Beezley, assistant high school principal, installed the officers who in turn read their duties. The officers for the year are as follows: President, Lillian Goodman; Vice-President, Richard Sherman; Secretary, Ingrid Thomsen; Treasurer, Jim Anderson; and Clerk, Patty Gray.—Ingrid Thomsen, Secretary.

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MINOT, NORTH DAKOTA Troupe 791

Twenty Playmakers and Thespians of Minot Senior High School made a round trip journey of 560 miles to Fargo, North Dakota, on Octo-

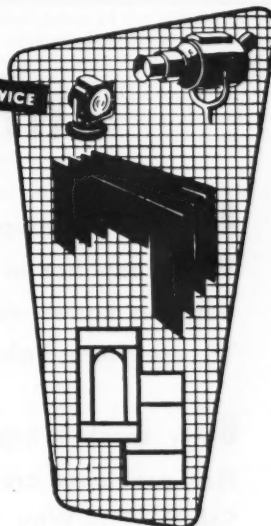


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ber 27 to see Tyrone Power, Anne Baxter and Raymond Massey in *John Brown's Body*, which was presented in the North Dakota Agricultural College Fieldhouse.

Highlight of the trip was when husky voiced Anne Baxter took time out to talk to the group who had journeyed so far to see her. The interview, which was arranged by William S. Robinson, dramatics instructor and advisor of the groups, centered around Miss Baxter because the other members of the cast were busy. However, Mr. Power and Mr. Massey took a few minutes to talk to the group.

The performance was not a play, but rather a dramatization of the epic poem, *John Brown's Body*. Miss Baxter said that there was no known name for the presentation as it was something entirely new. She said that a lady down south had described it as an old fashioned "Olio."—Claudette Lewis, Reporter.

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KENMORE, NEW YORK Troupe 108

A garden club in a nearby community borrowed DRAMATICS this summer for display in a flower show. The arrangements were illustrations of magazine titles. DRAMATICS attracted considerable attention, the note of thanks said.

When Troupe 108 presented a one-act, *Little Father of the Wilderness*, in assembly on October 9, a real live raccoon was a member of the cast — a visiting celebrity, one might say. The plot has Pere Marlotte, a priest, who has been in America, bring the raccoon to King Louis XV as a gift. Being a nocturnal creature, the raccoon really enjoyed the evening rehearsal much more than the morning assembly, although he played his part very well in the performance.—Reporter.

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CHICAGO, ILLINOIS Troupe 1307

A scene from *Song at the Scaffold* by Emmet Lavery was Alvernia High School's entry in the Chicago Drama Festival held on Thanksgiving week-end. Twenty-two girls were in the cast.

Alvernia's Senior Choral Readers along with the ballet and glee club students presented a program in honor of Blessed Pius X on the evenings of December 4, 5 and 6.

The Junior Choral Readers produced *The Other Wise Man* for a Christmas program. These three programs were directed by Anna Helen Reuter, our Sponsor. —Joan Parker, Secretary.

ROCKY RIVER, OHIO Troupe 65

Our officers for the year took over their respective positions early in September. First was the purchase of a new rug to absorb sounds from the stage floor. Our largest event was a three-act play, *Junior Miss*. We played to a capacity crowd both nights. In our joint meetings of Neophytes and Thespians we had many one-act plays. These were put on and directed by the Neophyte and Thespian group. For our winter induction ceremony we presented a one-act play entitled *The Devil and Daniel Webster*. One of the jobs of our organization was to provide ushers and ticket takers at all events in our auditorium. Our next big event was to help with the senior class play. We helped to organize the scenery and helped with any other situation that arose. Our final induction was held at a member's house. At this meeting we rounded out the year's activities and installed the new officers for the coming year.—Tom Yost, Reporter.

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WEST READING, PA. Troupe 749

Our Thespian Troupe met every Thursday to learn more about dramatics. We discussed the history of dramatics, had make-up demonstrations and participated in pantomime quizzes. Besides attending several Albright College plays, we gave two plays in the high school assemblies. The first play our club gave was *Christmas Recaptured*. This play was also presented to the Parent-Teacher Association and to the Reading Hospital Nurses Alumni. Our Thespian assembly consisted of two one-act comedies. The first was *It Can Happen in Any Family*, directed by a senior Thespian; the other, a melodrama, *Saving the Old Homestead*. —Jeanette Fisher, President.

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TONASKET, WASHINGTON Troupe 910

What a year this has been!! Two three-act plays, several Christmas plays, loads of assembly programs, lots of entertainments for various groups about town and of course our wonderful trip to Oliver, B. C., and the Invitational Drama Festival were the outstanding events of 1952-53.

The big event for the 28 in Troupe 910 was the drama festival in Oliver, British Columbia. The affair included four high schools. We were the only "foreigners." Our troupe presented, *Mood Piece*, *Wilbur's Wild Night* and *Who Gets the Car Tonight?* We were not fortunate enough to come home with one of the loving

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cups for best play, best actor and best actress; but we did enjoy this eventful and educating experience very much.

This being an "off-season" for dramatics in T. H. S. we are busily planning for an even more eventful Thespian year in 1953-54.—*Clay Fruit, Treasurer.*

—O—
STOCKTON, CALIFORNIA Troupe 1242
Rounding off a successful season, our troupe presented an original play entitled *Apt. 104*. The show was a trio of one-act plays with each plot taking place in Apt. 104. Containing a mystery play, a musical show and a light-hearted farce, it was enjoyed by all and played to capacity crowds throughout its three-day engagement. One of the many highlights of this production was the "Dan McGrew" skit. Taken from the poem, *Dangerous Dan McGrew*, it was enacted in the form of a narrated skit. *Apt. 104* was written by our sponsor, Arthur N. Lochhead and Honor Thespian Laurence L. Angelo.—*Barbara Griggs, Reporter.*

—O—
CRISMAN, INDIANA Troupe 528
Indiana's Dale Messick, creator cartoonist of *Brenda Starr*, was the featured speaker at the fall reception of Portage High's Thespian Troupe 528, at which time Hobart High's dramatists were guests. Another program high spot was a round table evening with former Shakespearean actors, Mr. and Mrs. Otto Ziegenhagen of Ogden Dunes, Indiana. The biggest thrill of the year was winning first place at the Ball State Teachers' College one-act play festival with the fantasy, *The Wonder Hat*. Our season closed with a picnic with Calumet High's troupes including a program of drama behind a campfire.—*Louise McKim, Reporter.*

—O—
LONGVIEW, TEXAS Troupe 1114
Our Thespian chapter is responsible for all dramatic activities in our school. Plays which are produced by other organizations are assisted

by crews from our chapter. Our most interesting experience this year was the presentation of our entry in the Texas Interscholastic League contest for which members composed the cast, designed and constructed the set, and designed costumes. All crews and responsibilities were placed entirely on members, with our director giving only final approval. We placed third in the state contest with one of our members being chosen for the All-Star cast. Other outstanding experiences were a variety of assembly programs.—*Barbara Barnett, Secretary.*

—O—
KANSAS CITY, MISSOURI Troupe 1117
Thespian Troupe 1117 got off to an exuberating start with the undertaking of something different from what we were accustomed to, a radio show based on the life of Charles Gutenberg. Presenting this over the radio was a new experience, and a very gratifying one in view of the favorable comments received. Following that we produced the senior play, *Our Hearts Were Young and Gay*, a delightful comedy, which was a huge success. After a short rest we emerged on a very unusual drama, a hilarious farce, *Mystery of Mouldy Manor*. At

the final curtain, the people in the audience were the only ones left living — and they died — laughing. We chose an operatic melodrama, *The Tragedy*, as our closing presentation, and concluded the year with the impressive Thespian initiation ceremony of new members. —*Shirley Marie Fowler, Secretary.*

—O—
FERGUSON, MISSOURI Troupe 787
This was the first year for a Thespian troupe at Ferguson. We had our installation of the Troupe members in February with the ceremony performed by the National Director, Blandford Jennings, and the Clayton troupe.

We produced a record number of plays and an operetta this year. Plays included *You Can't Take It with You*, *A Change of Heart*, *Our Town* and *Mr. Angel*, and the operetta was an original one written by a member of our faculty, entitled *Oh Heck These Hectic Days*.

Our dramatics department is divided into three different groups: the Masquers, made up of juniors and seniors; the Junior Dramatics Club, made up of freshmen and sophomores; and the Stage Crew.—*Marcia Rippstein, Reporter.*

—O—
MOSCOW, IDAHO Troupe 56
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ward to do *Cheaper by the Dozen*. It was one of the best plays we have done, and what a pleasure it was for us to put it on for a full house. Of course the play was fun to do, but most of the credit goes to our extremely capable director, Mrs. Burford, who made our rehearsals a riot as well as a stimulant. This was our first endeavor for the year and was sponsored by the senior class. The next activities we Thespians were called upon to sponsor and participate in were the North Idaho District One-Act Play Festival and the Regional-State One-Act Play Festival. We were the host school for both events and were also given a superior and excellent rating for our play, *Echo*. Of course we are the happiest when we are the easiest and after the second semester started we were in a whirl preparing for the North Idaho District Declamation Festival; we were the host school for this event also. We entered all thirteen events and through this contest all our entries were eligible to enter the Regional-State meet held at Wallace, Idaho. As we completed this event we went into rehearsal for our all-school play, *Men Are like Street Cars*. This was a really fun play to produce. After our play many of us began work on the operetta, *A Waltz Dream*, our high school chorus sponsored. We held three initiations this year, sponsored a dance for the high school students and sold tickets for outside organizations sponsoring dramatic activities. Our year has been full but fun, and we are looking for "more in '54."
—Mary Ann Fowler, Secretary.

—O—
NORTHAMPTON, MASS. Troupe 411
Something moved in the shadow in the corner of the hall. A stray gleam of light fell upon the figure of a man, his head bent low over a massive book in which he was writing.

He wrote "... Northampton High School — Two plays (*Quality Street* — *Home Sweet Homicide*) — One Talent Show, — Christmas, Armistice and Memorial Day Programs, — One contest play in Drama Festival, — two initiations (one formal) with fourteen new members. — Inspected and passed for year of 1953 by ... " The hand stopped for a moment and the man glanced quickly about before finishing, "Thespi." A sigh of wind passed through the corridor. Thespi blew the ink dry, closed the book and was gone.—Anita Clark, Sponsor.

—O—
NORMAL, ILLINOIS Troupe 613
Thespi activities for the year included a Homecoming float titled *Wheel of Fortune*, a rummage sale and two concessions to earn money for a trip to Chicago to see *Top Banana* and *Gigi*; sponsorship of the plays, *Angel Street* and *A Marriage Proposal*, two radio programs, the seventh annual all-school winter formal with the theme, *Deep Purple*; co-sponsorship of the ninth Drama Festival and Evening of One-acts at Hudson, Ill.; the Senior Honor Banquet in May closed a busy season. We are proud of our president, Sam Valentine, who is Best Thespi and who won a scholarship to Goodman Theatre in Chicago.—Doris Patton, Scribe.

—O—
ROCKY MOUNT, N. C. Troupe 403
Although we have been organized only two years, we have made ourselves felt in the state of North Carolina. We won an A-1 rating in the State High School Dramatic Festival on March 20, 1953, in Raleigh, N. C., and were told by the critic judge that our performance had a "touch of the professional." We presented *Jacob Comes Home*. Because of the excellent showing that we made in the State Festival, we were invited to present our prize-winning play in

the National Intercollegiate Dramatic Festival. Yes, we were proud of the honor that had been bestowed upon us, but we were deeply grateful for the opportunity to share in the clinical sessions and reap the educational benefits that came from this experience. *Andante*, *Star Song* and *Double Door* were other plays presented by our troupe this year. —Narcissus Mitchell, Reporter.

—O—
BRAINERD, MINNESOTA Troupe 1139
Senior members of Thespi Troupe 1139 opened the year's activity by producing a three-act mystery-comedy, *The Skeleton Walks*, with luminous-paint realism. At Christmas Thespians directed a one-act drama, *The Christmas Rose*, giving three students enough additional points to become Thespians.

On money earned by *The Skeleton Walks*, the troupe took a trip to see *The Death of a Salesman*, produced at the Duluth Branch, University of Minnesota. By special arrangements, they were invited backstage to meet the cast and examine the set.

The year closed with over forty members and eight Honor Thespians. Seniors were awarded gold pins.—Cathryn Blakeman, Scribe.

—O—
AURORA, COLORADO Troupe 780
Troupe 780 officially began its activities after the formal initiation and installation January 14, 1953. In October, as the Dramatics Club, we successfully put on three one-act plays. Soon afterwards our entertaining assembly was a cutting from *The Taming of the Shrew*. In December, ten members attended Cornelia Otis Skinner's performance of *Paris, 1890*, and found it worthwhile. Following the January initiation, we sponsored crews and some cast members for the two class plays. For pleasure, we met as

55

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often as possible to read and discuss plays. Our last activities included an initiation on May 24, and a trip to see two dramatic movies. — *Phyllis Easterly, Historian.*

—O—

RICHMOND, CALIFORNIA Troupe 637

The season of 1952-53 opened with *Paint the Town*, a student-written senior show about the life of Parisian artists. This show was followed by *Mother Is a Freshman*, presented by the drama II class. Next came *Ye Gods*, again a student-written senior show. It dealt with the invasion of the gods on Mt. Olympus by mortals. The last show was *Annie Get Your Gun*. Our drama II class had fun with the huge cast, the complicated sound effects and the stage business. All of the shows were directed by our drama teacher and troupe sponsor, E. Alberta Best, with sets by Frances Byrnes, the stagecraft teacher, and her class. Many in our troupe earned membership in Thespians through these shows, and Thespians participated in each of them. — *Mary Heath, Reporter.*

—O—

SOUTH EUCLID, OHIO Troupe 583

Costumes and props and scenery and sounds

That's what Brush's plays are made of.

Backstage saws buzz, hammers pound, lights blink, and bells ring as the stage is set for opening night.

To provide the all important audience the Penguin Dramatic Club keeps the entire school watching a chart on which tiny penguins race to the South Pole as their owners sell more and more tickets.

Our plays yield everything from knights in clanking armor to a horse that isn't really there, and last minute pleas for big black umbrellas, chocolate cake, or more purple eye-shadow are always satisfied as another curtain goes up on a Penguin-Thespian Production. — *Gail Keyerleber, Reporter.*

—O—

TULSA, OKLAHOMA Troupe 1167

Although our troupe will celebrate only its second birthday next fall, it has become the nucleus of Will Rogers High School dramatic activities. We have set up a committee to find talent for civic club programs for which we have frequent requests. We have been called upon to help with the costuming, staging and make-up for various productions. Members and probationary members of our troupe have participated in many class plays, assemblies, pageants and civic club programs. This year we were well represented in the senior class play, *Seventeenth Summer*, and all of the troupe were in the annual talent review, the Will Rogers *Round-Up*, which this year had for its title, *Dreams Adrift*. Individually we have been active in dramatic productions in our community. Members were in the Tulsa Easter pageant, which draws some 65,000 spectators, and in the Tulsa Little Theatre productions. Our troupe has dedicated itself to service in the field of dramatic arts in our community as well as in our school. — *Rochelle Looney, Secretary.*

—O—

YOUNGSTOWN, OHIO Troupe 479

At our autumn production our troupe decided to present the drama, *Our Town*, by Thornton Wilder. It proved to be a successful and an enriching experience for all the members of the cast. The entertaining comedy, *Meet Me in St. Louis*, was our spring production.

Troupe 479 is proud and happy to report that our sponsor, Lucille Lee, has won a Ford Foundation Fellowship, entitling her to a year's study of dramatics at the university of her choice.

With the initiation of eight students, which brought the year's total of new members to 19, we concluded our Thespian activities for the year. — *Carolyn Saylor, Secretary.*

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FRANCE

(Continued from page 13)

esse et des Sports (4 Place de la Porte de Bagnolet, Paris 20c). One of the advisers, M. Charles Antonetti, a well known French mime, visited England three years ago touring the country lecturing and demonstrating his methods. M. Antonetti decries the use of published detailed mimes, the steps of which are slavishly followed producing a poor soulless imitation of the original and he himself has devised a set of exercises which suggest the themes but demand that creative thought be brought to bear in working them out. Believing in the educational value of good theatre, he sets as the slogan for his work, *Dance, Mime, Diction*, the use of exercises which constitute a training for the theatre by producing sincerity and control and which undertaken for their own sake alone help the development of the body and the personality, thus satisfying the desire of the individual to express himself through the drama. This is a worthy creed but the difficulty, as everywhere, is that there are insufficient trained instructors to make the message widely appreciated. Much useful experimental work is being done at the Centre International d'Etudes Pedagogiques de l'Universite and at the Lycee Experimental de Sevres where creative dramatics and the methods of training teachers for this work are studied. The work of these centres has been made known to us all through the writings of Mlle. Marie Dieneach, whose principles in the education of the child through drama are set down in an article in *WORLD THEATRE* VOL. II, No. 3, which was devoted to *Youth and the Theatre*. It is inevitable that the results of her work in the training of teachers together with the work of the National Advisers should soon produce a greater realisation of the possibilities of dramatic activity on broad creative lines as worthy of the attention of the Secondary Schools and that the training in body, in voice and in imagination which their methods involve should show itself in a higher standard of acting and presentation in school, in club and in the amateur theatre world.

For those who leave the Secondary Schools for the University a variety of dramatic openings await them. In the University of Paris there are two principal groups, the "Theophileans" founded by M. Gustave Cohen in 1933 whose concern is the theatre of the middle ages and "Le Groupe Theatral Antique de la Sorbonne," a classical theatre group founded by M. Mazon in 1936 which is dedicated to bringing the Greek texts to life in a manner which will capture the spirit and form of the original performance. A good deal of the research, the translation and of the practical work involved in making the buskins, masks and other accoutrements is carried out by the students themselves. They number *The Persians* of Aeschylus, *The Antigone* of Sophocles and *The*

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Clouds of Aristophanes among their productions and performances have been given in Athens and Epidaurus as well as in Belgium, Switzerland and Germany. There is also a Modern Theatre Group producing foreign plays in the original.

Outside the Universities there are a host of amateur groups, independent companies of young people receiving subsidies from the Director Generale de la Jeunesse et des Sports and rural groups which have come into being in association with the Ministry of Agriculture. In France there are some four thousand amateur groups which are registered with the four main federations of dramatic societies. These societies endeavour, like the British Drama League in England, to give practical assistance to the groups in their association and it is through them that the annual national competition for the Les Legerange Cup is organised.

No survey of the School drama and the future which lies before the young amateur actor would be complete without reference to the professional companies of actors which perform for child audiences and in particular of the work of M. Leon Chancerel, Director of the "Theatre de l'Oncle Sebastian." This company together with such groups as the "Theatre pour Enfants", the "Theatre Bonjour," the "Theatre de la Clairiere" and the "Theatre du Petit Jacques" have done so much by their artistic performances to bring real joy with education into the lives of young people. It was a professional company "Le Theatre des Jeunes Spectateurs" from "Le Theatre de la Clairiere" which gave a colourful performance before an audience of children and members of the International Conference on Youth and the Theatre which met in Paris eighteen months ago.

In leaving France with all its resurgent activity we must pay tribute to the modern French school of playwriting which is having so much influence on modern thought and keep ourselves alert to the creative and forward thought on the educational theatre coming from her educators and men of the theatre.

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I ACT

(Continued from page 11)

our Birthday Presentation of *Abe Lincoln in Illinois* read the Railsplitter well, you should have heard My Master!

He WAS Lincoln!

How could there be two boys who could play the same role so well? It's easy to answer — it was in their Hearts and Will to read him well! But you see the great difference was —

My Master's gaunt frame, his beautifully-homely face, his open, frank eyes, and his Friend's beckoning My Master to read a part he had never dreamed of even trying for —

he had merely come to
turn on the lights!

Yes, he'd read the play. All those interested had read it and re-read it, discussed it from every angle! So of course he hadn't read it "cold," and as I've told you before we admired Lincoln tremendously and had read a great deal about him. (I'll tell you a secret right here — My Master's Birthday is February 12 too!)

I thought I'd learned a lot when we built scenery, worked at lighting, make-up and costuming. But it was dog-biscuits compared with Learning to Act!

There is Something about standing in the
Pink-Magic of a lavender-blue
(Brigham Gelatin No. 17) Spotlight!
Something about taking Center Stage!
Something about the Give and Take!
Something about working with your
fellow-actor and not up-staging him! —
Something about Acting goes
deeper than any other
Theatre Art!

Sav, it's a lot like Basketball practice!

Practice! that's what makes or breaks a show! Those early rehearsals were like mapping a field of battle! X's and re X's! Charts of stage business and positions. (Our teacher likes the Method best where we learn our lines before we Map our Course. We know, yes, that there are those who prefer business first, then lines. But our teacher thinks, 'specially with the young, it is easier to block when lines come freely. She feels there is an economy of time— "Cause they don't seem to be able to remember two things at once so early, and blocking has to be done over and over!"—However, she contends, each director should follow his own favorite method!

We rehearsed, and we rehearsed! No sloppy performance, no forgetting lines! No forgetting anything!

It's amazing how good, highly-under-rated teenagers can be when the desire for perfection and art is at stake!

We all waited quietly in the wings for our cues! We were in character from the moment our rehearsals began until we finished!

Time of rehearsals? Seven 'til 9:30 four days a week! and sometimes only nine

and never the fourth nite if King Basketball were scheduled! Yes, it was plenty for teen-agers! Saturation point, or something like that! (Besides our teacher believes in teen-agers getting into as many activities as they can physically handle—"We need all sorts of experience in this 'trial' period of our lives," she maintains.)

Some mornings and noons were alternated for "stickler parts and scenes" and the Assistant Director helped individuals with lines and business, (but only after the Director had set the pattern!)

Lucky we had a good stage crew for the set, and props came into being so we could use them early. We rehearsed in costumes, not unlike the ones we were to wear in the performance, and it was amazing how it contributed to our acting the part!

(It's funny how much good time is spent in high schools in rehearsing Mediocre plays! It isn't any harder to do a really good show and the fundamental techniques are the same! Seems to me everyone who plans to teach English should have to take a course in Acting and Play Production. Can't expect someone to produce a play who doesn't know the technique! Believe me from what I've learned I could put on a darn good Dog Show!)

I heard one of your high school teachers say she couldn't afford to do good shows! Royalty too much! My, my, 'tain't true! Good shows draw good crowds. Good crowds pay good money! Good crowds pay good money! Good money pays well-earned royalties!

Mv, my, here I am beyond my depth! I'd better get back to acting fundamentals if I'm to complete my assignment!

Yes, there are a few minor recommendations I'd make after having watched five weeks of concentrated rehearsals and those acting lessons. First, the actor should understand every sentence that he is to speak. In telephone conversations he should write out what the other person is saying and listen with a responsive face! The actor must understand every word and idea and he should think, see, feel, move and speak with a reason! Keep alive, alert and enthusiastic! He must keep action in view of the audience, pick up cues quickly, know his lines and understand. Should he learn his lines before rehearsal begins, he should just learn lines, not expression or interpretation. It is difficult to interpret a role until lines have been learned!

Let yourself go, especially in rehearsals! Listen when your director says:

"Get your lines, speak clearly, keep your hands still, don't over act, be natural and poised, don't play to the

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audience, be natural, be enthusiastic, use some ginger, project, think, gesture naturally, use your up-stage foot or hand, keep your stage balanced, don't steal the scene or upstage a fellow-actor!

It's wonderful, acting! It's wonderful to have a "Meaty" part!

All the above things are the Some things of being on the stage but—

It's more than Something when you make an audience laugh or cry and applaud!

And it's doubly more than double Something when you can think, feel and be Someone else and stand in the lime light and create a never-to-be-forgotten experience!

So it was with my Master, a Junior, and *Abe Lincoln in Illinois*!

And his Betty Belle, a senior, as Ann Rutledge, with Masks-and-me as admiring supporters.

What Memories that poster had evoked; but memory, unlike the placard would not be gone with the morrow but would remain for a Lifetime of Acting—

We hurried thru the fast-coming Dark ness, to the warmth of Our School—

I wonder if Masks would come with Betty Belle as she had promised!

MAKE-UP

(Continued from page 10)

add sections working up the face, remembering to attach the ends of the hair with spirit gum. Fifth, see that the upper part of the beard blends into the natural hair. Sixth, work sections together and then trim checking to see that the beard is three dimensional. Finally, remember that the temptation for beginning make-up students is to use at least four times too much crepe hair.

Graying hair. Along with beards, graying hair is one of the most difficult tasks and it is even more so on the arena stage. One method calls for the working of white mascara into the hair. White powder may be dusted into the hair but a dull effect will result unless the hair is first treated with brilliantine. An attractive silver gray is possible with the use of aluminum powder which is either sifted into the hair or diluted with alcohol and sprayed into the hair. C. J. T. Schulte of the Arena Theatre of Rochester, N. Y., tells in the October, 1953, PLAYERS magazine of a mixture of cream oil, baby-safe shoe polish and fine silver dust which combed into the hair produces a very pleasing effect.

Make-up is a phase of the production which is so often left until last, or even until the performance (heaven forbid!). Remember, there is no substitute for practice. Plays are rehearsed for from four to six weeks. At least three make-up rehearsals should be scheduled — even more if we are going to teach the actors to make themselves up. Finally, because of the effect various colors of light have on make-up, it is essential that the make-up be checked under the stage lights in order that modifications may be made.

Costuming

An advantage of the arena over the proscenium stage is the fact that costumes do not have to harmonize with the scenery. However, because of the proximity of the audience and the costumes thus being under much closer scrutiny, the arena costumer has little cause for rejoicing.

Costumes are very important to the arena production as they provide one of the chief means of changing the visual environment of the play. Also, as with any production, the costumes together with the make-up give the actors the magic tonic which makes the characterization jell. It is essential that they be right, in order to accomplish the desired effect.

Costumes are available from three sources: renting, borrowing and constructing.

Renting. Renting costumes for the arena production is a real problem, to say the least. Poor fits not so noticeable on the proscenium stage become terribly apparent in the arena; substitutions of material are obvious; shop-worn appearance comes into focus. Be sure to give accurate measurements and insist on them being met. Also, inform the rental

house that the costumes are to be seen in an arena production—you are more apt to receive costumes which will show to the best advantage. Most important of all is to contact only the well-known costumers. Those advertised in DRAMATICS are very reliable and highly recommended.

Borrowed costumes. Many groups, at least in the beginning, stay with modern plays in order to be able to borrow costumes. Actors should be discouraged from wearing any costumes which may be identified as their own. Costumes may often be acquired for the costume department through donations. It is the policy at Texas College of Arts and Industries to carry the following notice in each play's program: "Members of the audience are reminded that any contributions they may be able to make toward the costume or property department will be gratefully received. We will be glad to call for any such donations." A number of excellent acquisitions have been received through this means. For our recent production of *Blithe Spirit* the first act costume for Madame Arcati was borrowed as a result of an announcement made at a demonstration performance before the A. A. U. W.

Constructed costumes. Making your own costumes may be more expensive temporarily than renting but is less expensive over a period of time. Costumes for the arena must be well made and of

the correct material. For *Blithe Spirit* the two "spirit" costumes for Elvira and Ruth, which we made of a gray crepe, added immeasurably to the production. The total cost was about \$15.00 and we now have two dresses which will be adapted for future shows.

Points to Remember About Costumes in the Arena:

1. Costumes are under very close observation. Check for wrinkles, powder, or pieces of lint. Make-up on costumes must be removed as quickly as possible.
2. Pay careful attention to accessories, such as shoes, hose, gloves, hats, purses.
3. Frequent change of costume where justifiable contributes to the arena production.
4. Schedule at least three dress rehearsals. There must be an opportunity to make changes because of clashing colors or conflicts with lighting or furniture.
5. Be sure the costumes fit perfectly.

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BRIEF VIEWS

By WILLARD FRIEDERICH



For Directors and Workers in Extracurricular Dramatics and Allied Activities —

AS every director and troupe know, the activities of a dramatics group are countless in number. These are the PTA and Dramatics Club programs, assemblies, variety and minstrel shows, carnivals, radio shows, special observances of holidays, and the dozens of special programs provided for organizations in both school and community. The following materials may perhaps help make such extra assignments easier and their results better.

HOW TO BE A SUCCESSFUL EMCEE by LeRoy Stahl. Denison Co., 1953; 200 pp.

Here is one of the best little books on the market for answering the questions that occur when Johnny has to emcee the Junior-Senior banquet, the assembly program, or the variety show. It is written in a breezy, humorous style which any teen-ager should enjoy; but, with all its lightness of touch, there are also a firmness or purpose and a wealth of practical details and suggestions that give it great value.

To many, perhaps, its fundamental rules may seem obvious: Keep the program moving; plan everything down to the least detail; arrange both program and continuity remarks for contrast, and so on; but there is always value in having these often-broken rules set down clearly. The book then goes on to apply these rules to all types of special problems: introductions of speakers and guests, use of humor, how to dress, use of a mike, ways of achieving poise, how to manage interviews and group discussions. There are also suggested script models for the budding master of ceremonies to study in preparation for his own handling of these specific situations. A speech teacher should save much time by having this book handy when students need special help for the many activities that require an emcee.

EDUCATORS GUIDE TO FREE FILMS. Edited by Mary F. Horkheimer and John W. Diffor. Educators Progress Service, Randolph, Wisconsin; 13th Annual Edition, 1953; 516 pp.

Many teachers are already familiar with this invaluable annual listing of the free films available for school use; this latest edition lists 2574 titles, 562 of which are new. There is also an interesting foreword, "The Significance of Films in Curriculum Improvement," by Dr. John Guy Fowlkes, Dean of the School of Education at the University of Wisconsin.

While it is true that not too many of these films will be helpful in the areas of dramatics, the list in general should be most suggestive to the speech and drama teacher who is responsible for all or part of the assembly programs, or who wishes to use films as an introduction to group discussions. A few titles are more directly useful to dramatics groups; for example, those on color and interior decoration, use of hand tools, parliamentary procedure, movies, television, and even one on Moliere (in French).

AMERICANA by Virginia Sale. Samuel French, 1952.

Here are eleven monologues — or, actually, monodramas — for women, by the famous Chic Sales' sister, who is in her own right a recognized performer on radio, TV, screen and stage. Each piece is for one or more women characters,

and each is meant to be acted, not read interpretatively. Costume, make-up and settings could be advantageously used in most of them. They represent rather obvious types: a farm wife, a dumb blonde, a New York salesgirl, a Boston dowager, a mother of a child film-star, a Helen Hokinson "Madame President" of a local drama club, and so on; but several are written with sensitiveness and perception. Some will require cutting of off-color lines for high-school presentation, but the variety-show performer should find several that will be useful.

TEEN TALK by Joyce R. Ingalls. Walter Baker, 1953.

This is another collection of monologues, eight for boys and eight for girls. The characters are all teen-age types and concerned with customary adolescent problems. For example, the girls discuss declam contests, clothes, love, cooking and weddings; the boys muse on prom dates, driving lessons, baby sitting and ball practice. Many of them are designed to drive home an acceptable point of view concerning adolescent conduct and attitudes, but the morals are not annoyingly blatant.

These selections might be read interpretatively, in most cases, if proper restraint is used; but they can also be acted out on full stage if desired. Although they are not particularly original or even forceful, they are timely and usually entertaining, and will probably help to fill those spots on assembly programs or in amateur-hour shows better than a good many others we are already familiar with.

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THE TELEVISION WORKSHOP by Howard Tooley. Northwestern Press, 1953; 108 pp.

For those schools near TV stations that include some TV appearances in their schedules this book might be an asset. It is a brief introduction — to be specific, 24 pages — to the fundamentals of camera and mike usage, studio set-up, acting and scenery and properties used in TV shows. Though discussion is very abbreviated, it is quite clear-cut and about as simply stated as so technical a problem can be. To provide further assistance, there are many excellent illustrative photographs from commercial TV shows.

The greater part of the book is made up of three original TV scripts by the author. Each includes production notes and is divided into two columns, one containing the Audio directions; the other, the Video notes. These should do much to clarify the problems of TV productions and their solutions.

INTERPRETATIVE READING by Sara Lowrey and Gertrude Johnson. Appleton-Century Crofts, Rev., 1953; 595 pp.

One of the formerly best books in oral reading of literature has become even better in this new revision. Illustrations have been brought up-to-date; material has been added and discussions of the applied art of interpretation broadened. Of specific interest to the dramatics teacher will be sections on the interpretation of lines in a play, dialects, the vocal adjustment of the voice to the meaning of the word and idea, and the use of choral reading in the theatre. The teacher who also handles extracurricular activities in speech and drama will be especially pleased with the lucidity of the chapters on organization of a lecture-recitation and on reading for radio.

Indeed, over half of this book is in reality a good introduction to dramatics, for no actor can act until he thoroughly understands and feels his character; since his character must come from the lines of dialogue, he is actually dealing primarily with language as a medium of thought and emotion. Since this book is also primarily dealing with language as a conveyor of thought and emotion, the parallel is obvious. One of the most profitable steps a director could take would be to organize his Dramatics Club or casts (if he does not teach an interpretation course or unit, that is) as a study group in the art of making printed words on the page come to life in the minds and hearts, the bodies and voices of his students. How much time might be saved in rehearsal — and how much better the product might be — if such ground-work might be laid before a play script is ever placed in the hands of the typical "green" cast!

The value of this book is incalculable, whether the end product be interpretative reading, contest declamation, radio speech, play production, public speaking, or even just literature study. It ranks among the top three or four of the many books in the field.